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真美大觀 第十三册

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# SELECTED RELICS

of

## JAPANESE ART

Vol. XIII

EDITED BY S. TAJIMA

# 真美大觀

第十三册

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHON

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1908

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# SELECTED REELICS

of

## JAPANESE ART

Vol. XVII

EDITED BY S. TAJIMA

# 大 蔵 真 義



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NIPPON SHIMBI KYOKWAI

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[THE HOUSE OF THE ARTS]



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二條離宮御張附

櫻花圖襖(紙本金地着色)

狩野尙信筆

(竪六尺三寸二分、横四尺一丈一尺九寸二分)

二條離宮の事は前冊に述べ尙信の傳  
評も亦之を説きたり茲に出だすは同  
離宮黒書院二之間の障子畫にして金  
碧絢爛の設色頗る裝飾美の要素に富  
み誠に善く金殿玉樓の具たるに適せ  
り此の種の渾厚重麗の美近世の畫多  
く之を作らず畫風の輕薄日を逐ひて  
甚し豈悲まざるべしむや

CHERRY-BLOSSOMS.

PICTURES ON THE SLIDING WALL PANELS OF  
NIJÔ CASTLE, KYÔTO.

(Coloured: 6 feet  $3\frac{1}{2}$  inches by 12 feet 11 inches.)

BY NAONOBU KANÔ.

(WOOD-CUT.)

We have spoken about the beautiful Nijô castle in the last volume of our series, and there we also gave a critique upon Naonobu Kanô. This picture is from the *fusuma* of the second room of Kurosho-in of the castle. It contains all the factors of a decorative picture, showing brilliant luxury in colouring, and is admirably suited to the furniture of that dream of beauty, the Nijô castle-palace. Such superb work we rarely see in these later years: this seems to show the degeneracy of the art schools. Is not this regrettable?



之  
、  
、  
、  
、  
、

〇我の神の所居を國の美瑛州（美瑛  
 平）に著し金剛正對の凡そありて蘇  
 摩離の地を以て其神の聖域に當  
 據宮殿に對して開く刺し當りて今  
 稱ふ亦之を銘とて號し出づるを國  
 二羽鶴宮の事と雖懼く蘇に自當の樹

聖人只三才一位，諸國外雖一丈一尺，小者二位。

徐理問

對非圖對本金吐音會

卷之六

PICTURES ON THE SLIDING WALL PANELS OF  
NINO CASTLE, KYOTO.  
CLIFFERY-BLOSSOM

TJ 2-108V11

The first thing I noticed when I stepped out of the car was the smell of fresh air. It was a relief after being cooped up in traffic all day. The sun was shining brightly, and the birds were singing. I took a deep breath and felt my stress melt away.



紫陽花雙鷄圖絹本着色

伊藤若冲筆

(竪四尺七寸九分横二尺六寸五分)

帝室御物

伊藤若冲寛政十二年即ち西暦一八〇〇年八十五歳にて歿すの傳は第二冊に於て之を述べ且其の畢生の大作二十幅中の四圖を第二及び第九の兩冊に分載したり茲に收むる紫陽花雙鷄圖も亦其の中の一幅とす布局巧密にして紫陽花及び雙鷄の羽毛の配色、綯綯の美觀誠に好個の裝飾畫なり、若冲の畫風は概して本圖の如く寫生にして寫生に非ず自然を本とし之を理想化して裝飾美に富ましめ、宛然一種の文様を成せり惜むらくは後來之を紹ぐ者なくして光琳の如く以て一流を爲すに至らず光琳は寧ろ花草を主とし若冲は多く動物を取り且筆情彫調を異にして畫趣同じからずと雖も誠に裝飾畫大手筆の好一對なり

HYDRAGEA AND FOWLS.

(*Kakemono* in colours; 4 feet 9½ inches by 2 feet 7½ inches)

BY JAKUCHŪ ITŌ.

AN IMPERIAL TREASURE.

(WOOD-CUT.)

Jakuchū died at the age of eighty-five in the 12th year of Kansei (1800). His biography has been already given in detail; and four among his thirty masterpieces of the Imperial Household have been reproduced in the second and ninth volumes. This picture is another among those thirty masterpieces. The composition is skilful, the colouring of the hydragea harmonious, and the feathers of the fowls lifelike. The elegance of the whole picture makes it truly decorative. Jakuchū's work is generally much like this in its realism, and yet it is not altogether realistic: the ground is Nature, but he idealized and enriched with decoration, painting a kind of pattern, as it were. To our regret, in after years there was no one to succeed him, and therefore he did not establish a special school, as Kōrin did. Kōrin's taste rather turned to flowers and herbage for subject while Jakuchū took animals: and while they are not alike in the use of the brush, in colour scheme, or in their tastes, yet they are a pair of master-hands in the school of decorative painters.

紫樹林雙巖圖本善也









誕生佛金銅像及灌佛銅盤

作者不詳

(佛像身長一尺五寸五分 盤徑一尺九寸五分 高五寸)

奈良 華嚴宗大本山東大寺藏

釋迦牟尼佛摩耶夫人の右脇より生れ、直ちに七歩の蓮花を踏み、右手は天を、左手は地を指さして、天上天下唯我獨尊と發言したまへりとは、後世作爲の神話的傳説なり。佛徒古來之を信じ、四月八日の佛誕日には、龍王の冷溫の水を以て灌浴したりと云ふ傳説に基きて、其の像を盤上に安置して灌佛の儀を行ふを常とせり。茲に掲ぐるは古來東大寺に傳へたる灌佛の像と盤とにして、天平年代の製作なりと云ふ盤には、其時代の文様を彫鏤せり。また彫塑上の様式は、其の衣褶頗る藥師寺の本尊(第五冊に出づ)に酷似したれば、或は天平よりも古くして、持統天皇頃の作なるやも知るべからず。

GILDED COPPER IMAGE OF BUDDHA AT  
HIS BIRTH AND AT HIS  
PURIFICATION.

(1 foot 6½ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, TÔDAIJI, NARA.

(COLLOTYPE.)

When Buddha was born, he came out of the right side of his mother, Mahā Māyā, and immediately stepped on a lotus, seven paces across: with his right hand he pointed to the Heaven, and with the left to the ground, and he pronounced these words: "I am the only one throughout the world: Heaven and Earth." This is a religious tradition, handed down by his followers: all Buddhists believe it, and also that on the 8th day of the 4th month he had a bath in warm water, and accordingly on the strength of this tradition, they are accustomed to hold a ceremony of pouring water over Buddha's image, putting it on a pedestal or stand. These are such images and stand, which are preserved in Tōdaiji from old times. They are said to have been produced during the Tempyō era. On the stand the patterns engraved are those which were popular at that time. The way of moulding the image and also the method of treating the costume, very much resemble the image of Yakushi-ji (given in the fifth volume). consequently these may be older than the Tempyō era (8th century). Perhaps they were made during the time of Emperor Jitō (end of the 7th century).











日天圖(絹本着色) 筆者不詳

十二天十二幅中の一

(竪五尺三寸横四尺五寸)

大和國 西大寺藏

日天の事は本書第二冊神護寺の日天月天圖の説明を見るべし本圖は寺傳に弘法大師筆と稱し來れりと雖も前の龍猛菩薩像第十二冊揭載の如き記録の據るべきものなきが故に必ずしも信すること能はずされど之を後の會理僧都の夜摩天第十二冊揭載に較ぶるに、其の一層古風なる書法と雄大なる規模とは宛も後者の藍本と爲れるが如き實を具へ將來曼荼羅及び智證大師傳寫の圖樣等と全く同じき樣式に屬し殆んど毫も和化せざる唐風と見ゆるが故に製作年代は正に弘法大師頃のものなるべし剥落甚しく殊に其頭部の如きは寶冠の裝飾全く失せて赭色を塗抹せりと雖も描法色彩術其の極めて高古なる趣致を見ることを得るに我が十二天圖中最も古き寶輪なるのみならず其の宛も天平年代の形像に似たる崇高典雅の面貌に至りては古今の佛教畫中殆ど復た見ること能はざる名品なり

SŪRYA.

(One of a set of twelve *Audumna*, in colours; each, 5 feet 3½ inches by 4 feet 5 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SAIDAIJI, YAMATO.

(COLLOTYPE.)

Some explanation about the Sūrya is to be had by referring to the second volume of this series, where pictures of Sūrya and of the Moon goddess of Jingōji, are given. The traditions of Saidaiji tell us that the set, from which this picture is taken, was painted by Kōbō Daishi; but there is no authentic record upon which we can rely, as in the case of the picture of Nāgārjuna Bodhisattva, given in the twelfth volume, therefore we cannot implicitly believe this legend. But, when we compare this with *Yama-deva*, the picture subsequently painted by Yeri Sōzu, given in the twelfth volume, we conclude the older style and grave, bold method of the former seem to suggest indications of its having been the model for the latter; and hence this picture belongs with that of Maṇḍala and similar models which were painted by Chishō Daishi. This picture belongs to the same school as these, but it is altogether after the Tang fashion. So that from this we may infer that probably the date of its production will be the time of Kōbō Daishi.

This picture is somewhat dim and scaled off by reason of age, especially about the head of the figure; while the decoration on the crown is entirely lost and only the dark-brown colour is seen. However, we can see that it possessed very commanding, antique taste in the manner of drawing and colouring, and that this is, moreover, the oldest treasure of our "Twelve gods" pictures. The expression, lofty and gentle, resembles the images produced in the Tempyō era, and it is one of the masterpieces which we cannot see among the Buddhist pictures, old or new, subsequently produced.

[illegible]

(週正) 月二廿 辭四 月正廿

十二天十二箇中

日天圖錄卷首 筆泚不

(One of a set of twelve lay-downs, in colour; each a leaf 7 inches by 4 1/2 inch)

ARTIST LINKS

OWNED BY THE TEMPLE. SIDAII. YAMATO.

(COLTYPE)

[illegible]







十一面觀自在菩薩圖(絹本着色) 筆者不詳

(竪五尺五寸九分横二尺九寸八分)

東京 益田孝君藏

十一面觀音の事は本書第二冊に既に之を述べたり此の觀音の功徳は密教の信仰上一にして足らずと雖も要は慈悲に在り印度の古像には本面の外頭上に三面づゝ三段に重ねて更に其の上に一面を載せたものあり我が國にては本面の頭上前三慈悲寂靜想(左頭相)右利牙上出相の三方各三面を著け後方に一の冷笑面を著け更に頭上に佛面を戴かしめ本面とも十二面なるを通過とすれども冷笑面なくして都合十一面なるものあり又著名なる法隆寺の古像の如く九面なるものあり或は近江波岸寺觀音堂の像の如く本身の頭より數面の支出せるものあり皆是れ儀軌の異稱口傳の不同より生じたる相違のみ各面各様様の理あり本圖は三種各三即ち九面を二段に重ねて右方の面の隠るゝを避け斜に後方の冷笑面をも示したり此の畫も大和の法起寺に在りしもの故ありて逸出し一旦井上伯耆の藏に飯せしが後轉じて今の所藏者の有と爲りぬ其の尊容は言ふを須るや華裳寶蓋の裝飾に至る迄精巧典麗の妙技を極めたる希有の佳作にして本邦古佛畫中雙手の指を屈すべきものゝ中に數へらるゝ名品なり其の筆意彩法共に纖微縝密の美を盡くし而も面相姿勢に至りては前王朝時代の餘韻を存して儼乎たる崇高の理想を示し未だ婉和の趣を専らにせず之を夫の博物館所藏の普賢菩薩圖第八番掲懸の極めて優美なるに比すれば純令衣褶の描法文様及び色調は頗る相似たりと雖も本品の年代更に古かるべきこと辨を俟たざるなり

EKĀDAŚA-MUKHA AVALOKITEŚVARA.

(*Kakemono in colours*, 5 feet 6½ inches by 2 feet 11½ inches.)

ARTIST UNKNOWN.

OWNED BY MR. TAKASHI MASUDA, TOKYO.

(COLLOTYPE.)

We have explained about this Ekādaśa-mukha Avalokiteśvara in the second volume of this series; but in addition to the information there given, there is another fact to be mentioned, which is that there is another picture showing a difference in the articles he carries; also, there is a form with four arms. However, these may be complications and we refrain from giving further explanation here. His virtue is not only one in the faith of mystic religion, but, in short, is to give freedom from the exigencies of fire. Among the old Indian images, some have three faces making three storeys to his face, and upon them one more is superimposed. In our country, on his main head there are three sides, each having three faces; that in front is gentle and charitable in its character; the left face is represented as staring angrily at something; the right has the expression of a giver of almighty benefits; and on the back there is another face having a sneering expression. On the top there is yet another face. It is usual to have twelve faces, including the main one; but sometimes there is one with eleven faces in all, the sneering one at the back being omitted. On the other hand, however, there is one with nine faces, such as the old image in Hōryūji; and there is, also, one with many faces coming out from the neck, as is the case with the image of Kwannon-dō of Toganji, Ōmi. All these differences arose from the different interpretations of the sūtra, and from traditions; but each face has a reasonable expression.

This picture shows an arrangement of each of the three faces of three kinds in two tiers, and avoids hiding the right hand face, making a slope to show also a sneering face at the back. The picture formerly belonged to a certain temple in Yamato province, but it was lost from there by some accident, and was once owned by Count Inoué; afterwards it came into the possession of the present owner. It is one of our rare masterpieces in its minute skill and beautiful decoration; the features are more than we can express, and the lotus-flower pedestal and the *chatta* are nicely decorated. It is one of the best that have come into our country, when we count such possessions on our ten fingers, of the old Buddhist pictures. The touches of the brush and the method of colouring, are in the extreme of minuteness and beauty; and yet the features and style, showing the influence of sovereign power, portrays a grave, supreme idea, so it is not monotonous in gentleness. If we compare this with the Samantabhadra Bodhisattva, which is very elegant, preserved in the Imperial Museum, reproduced in the eighth volume, although both are similar in the folding of the robes, patterns, and colouring, we need not say that this one is older in the date of its production than the other.











天台高祖及聖德太子畫像(絹本着色)

筆者不詳

(各竪四尺一寸八分横二尺四寸九分)

播磨國天台宗一乗寺藏

天台宗の東土支那九祖とは龍樹慧文慧思知願章安智  
威慧威慧明荆溪是れなり一乗寺所藏の九祖像各題名  
ありと雖も剥落して讀むべからず竝に出だす所の像  
も其の誰なるやを定め難し而して之に添へて聖德太  
子御像一幅あり太子の事は本書第二冊及び第六冊に  
述べたるを以て竝に贅せず兩者共に何人の筆に成り  
しや今にして毫も徴するに足るものなし然れども其  
の畫風に依りて之を考ふるにおほよそ藤原時代中葉  
の遺作ならむ聖德太子像は九祖像の成りて後之に補  
加せられたるものとおぼしく或は多少前者よりも年  
代の降ることなきを保せずされど九祖像と共に何唐  
畫の技風を傳へて未だ宅辭風の成立せざる頃のもの  
なるや疑なし而も其の所謂唐風の弘法大師等の將來  
に係かる密教風と異なりて主として顯教派の技風に  
屬せり以て藤原時代に並び存したる佛教畫の二大興  
型の一なりと所のものを考ふるに足る

EMINENT PRIEST OF THE TENDAI SECT  
AND SHOTOKU TAISHI.

(Two of the ten *Akemono*, coloured; each, 4 feet 9 inches by 2 feet 4 inches.)

ARTIST UNKNOWN.

OWNED BY ICHIJŌJI, HARIMA PROVINCE.

(COLLOTYPE.)

The nine patriarchs of the Tendai sect are Ryōju, Yemon, Yeshi, Chigai, Shōan, Chii, Yei, Yemyō, and Keikei. *Akemono* of these nine are preserved at Ichijōji, and although each had its own name and some distinguishing mark by which they were known, yet they are now so scaled-off that we cannot identify them any more. This image which we reproduce here, as we have just said, cannot be named: with it there is a *kakemono* which shows the portrait of Shōtoku Taishi. We have already written about him, in the second volume and also in the sixth, therefore we omit here. While we cannot be sure by whose brush these *kakemono* were made, yet by the technique we judge them to be works of the middle part of the Fujiwara era (12th century), and many think that the portrait of Shōtoku Taishi was added after the other nine were painted. While we are not sure on this point, perhaps it was done a little later; yet undoubtedly this, as well as the nine other portraits, follow the methods of the school of Tang, and are not at all like what was produced after the Takoma school arose. This so-called Tang school was a little different from that of the school which produced the works brought home by Kōbō Daishi; that is like esoteric school but belonging to the exoteric. From this we can infer that this is one of the two styles of Buddhist pictures existing in the Fujiwara era.















山越彌陀三尊及十界圖屏風(絹本着色)

傳惠心僧都筆

(竪三尺三寸四分横二尺八寸五分)

京都 淨土宗金戒光明寺藏

山越の彌陀三尊は惠心僧都の成見にして此寂山横川の山上に出現したる形相なること本書第一冊に述べるが如し本圖亦傳へて惠心僧都の筆と爲し畫上の色紙に正暦五年に書したる僧都の題言、頌及び七言律詩あり然れども其の果して自筆の書なるや、畫の果たして僧都の作に成りしや、將た當時僧都のみづから畫人に指示して成見の相を寫さしめしものなるや否やは、疑ふ必すしも信すべからず三尊の金色の如きは正に後年の修補にして殊に彌陀の大頭二指相捻の間より五彩の絲を出だして之を臨修者に握らしめ往生の安心を得せしむるは後人の工夫なること固より言ふを待たざるなり、儘ふに鎌倉時代淨土宗弘教の盛時に於ける方便の作爲なるべし三尊圖は其の出雲樹木に尙古拙の處ありて人をして或は惠心時代の遺作に修補を加へたるに非ざるなきやを憶はしむと雖も十界圖に至りては明かに惠心よりも年代の新なることを認む蓋し亦鎌倉時代の製作ならむ其の山水樹木及び前景の人物等同時代の繪巻物に似たること頗る著し而も其の技術の精巧は優に繪巻物の名品と相伍する佳作なり此の種の十界圖及び六道圖等には類品少からず儘ふに淨土教の漸く行はるゝや欣求すべき淨土の反面たる穢土の厭ふべきことを知らしむる弘教上の必要ありて以て藤原時代の末葉以後頻りに製作せられたるなり本圖の如きを其の最も佳なるものの一とす大河の暴流を以て彼岸の淨土と此岸の穢土とを分かち上には佛菩薩の穢界を圖し下には地獄餓鬼畜生修羅人間等の諸相を示し又往生を願ふ者の佛の來迎を受ける所を書けり

AMITĀYUS AND TEN WORLDS.

(Set of three screens, in colours; 3 feet 4 inches by 2 feet 9 inches.)

SAID TO BE BY YESHIN SÔZU.

OWNED BY KONKWAIKOMYÔJI, KYÔTÔ.

(COLLOTYPES.)

Amitāyus appearing from behind a mountain, is a vision of Yeshin Sôzu, and these shapes are the ones which appeared to Yogawa on Mount Hiyei. The legend has already been given, in the first volume, and the picture reproduced here is said to have been painted by Yeshin Sôzu also. On the coloured paper of this picture, the artist wrote the legend relating to those characters, and some words in their praise, he also added a Chinese poem each line containing seven ideographs. We cannot believe that these were all done by Yeshin himself, and that the picture too was painted by him, or that he caused some other artist to paint his vision. The gold colour on Amitāyus, has certainly been retouched and something added, and it is most probable that the artist's descendants added somewhat to the design. The second finger and thumb of the principal figure touch, and from them issues a beam of five-coloured light which is intended to be touched by the dying in order to secure peace in the next world. From this we may conclude that this was a conventional representation during the time when the propaganda of the Jôdo sect was flourishing, that is the Kamakura era. In this picture of Amitāyus, there is a suggestion of some of the old Chinese method of painting, in the way the mountains and trees are drawn; and this tends to make us feel certain that some descendants retouched the relics of Yeshin's time; but we feel quite positive that the picture of the Ten Worlds was never done in Yeshin's day. It may, however, be a product of the Kamakura era (12th to 14th century), because the mountains, the water, the trees, and also some figures in the foreground of the picture, resemble in some manner the picture-rolls of that time. The skilful treatment, however, has produced something which we are certain is in the same plane with the masterpieces of those rolls. There are some of that same pictures representing the Ten worlds, and the Six Roads which spirits travel on their way to the other world, which were, perhaps, made when the Jôdo sect became gradually popular, to show the bright world to which souls may hope to go, and by contrast, to let people now of the present, dirty world. Such pictures were made towards the end of the Fujiwara era and later, and the one reproduced here is one of the best among them. By a rapid-running, wide river, Jôdo (Paradise and the unattractive, present world are seen; in the upper part of the canvas is shown, the region of Buddha and the Bodhisattvas; below is Hell, with hungry souls and dead men in the torments of the wicked—it is a place filled with fighting and slaughter—human beings and other figures. The picture also shows a dying person who longs for the welcome of Buddha and who prays for peace in the future life.

[illegible]

京雅 卷上 金瓶梅 詞話

山魃瀝瀝三疊文十畢圖與辭本義

(COPIES)  
OWNED BY KODAK COMPANY, KYOTO.  
SAID TO BE BY YOSHIZO SONE

















人物戯高卷(紙本墨畫)

鳥羽僧正筆

(畫一尺)

山城國興言宗高山寺藏

鳥羽僧正の戲畫は第一冊及び第四冊に出だせり然れども未だ其の人物を載せざりしが故に茲に之を掲ぐ僧正の傳記及び畫卷の事は既に述べたるを以て茲に重複せんと本圖は人物戲畫卷中の一部にして衆僧遊戲の狂體を寫せり例に依りて草略の健筆輕妙自在の姿を觀るべし

CARICATURE OF PRIESTS.

(Part of a roll; monochrome, 1 foot in width.)

BY TOBA SOJO.

OWNED BY THE TEMPLE, KÔZANJÎ,  
YAMASHIRO PROVINCE.

(COLLOTYPE.)

Amusing pictures by Toba Sôjô have been given in the first and the fourth volumes, but we have not yet had any figures; therefore we now present one of that kind of picture here. The biography of the artist, and information about his picture-rolls, having already been given, we shall omit here. This picture is taken from a part of a roll of amusing character sketches, and depicts a variety of eccentric antics. As usual, the bold, free brush of this artist is distinctly evident.











布袋和尚睡眠圖絹本着色 支那宋朝李龍眠筆

(高二尺一寸八分横一尺六分二毫)

伯爵徳川達孝君藏

宋の李公麟字は伯時舒州の人なり進士の試策に及第して中書門下と爲り後別定官に省し官朝奉郎に至る晉宗の元符三年龍眠山に歸老して龍眠居士と號す初め晉の顧愷之の張僧繇及び唐の吳道子其の他前世の名畫を學び衆美を集めて以て己の有と爲し更に新意を加へて以て一家の風を成せり最も人物に長ず會て好みて馬を畫く先づ群馬を觀て其の變態を盡くすことを期す後僧の勸めに従ひ終に筆を畫馬に絶ちて専ら佛教畫を作る李龍眠の畫品龍眠を評して曰はく鞍馬は韓幹に勝り佛像は吳道玄を違ひべく山水は李思訓に似人物は韓滉に似たりと宜和畫譜賞して曰はく人物能く狀貌を分別し人をして望みて其の彫削闊山林草野閑園咸獲其興卓録より動作態度倣仰小大美惡と東西南北の人なることを知らしむ才かに點畫を分ちて尊卑貴賤咸く區別あり若し世俗の畫人ならば混じて一律と爲さむ大抵公麟立意を以て先と爲し布置綽綽を次と爲す其の成案精緻は俗工或は學ぶべしとも率略簡易の處に至りては則ち終に近づくべからざるなりと圖繪寶鑑に曰はく公麟畫を作るに多く色を設けず獨り澄心堂紙を用ゐて之を爲る惟古畫を臨摹するに絹素を用ゐる着色筆法雲行き水の流れ起倒あるが如しと又曰はく當に宋畫中の第一と爲すべし前古に照映する者なりと是等古來の評賞以て龍眠の眞價を察するに足る其の遺作羅漢圖等往々我が國に傳はれるものあり本圖は即ち其の一にして古來寶重の名品なり所謂行雲流水の描法流暢巧麗を極め布袋和尚の睡相眞に其の神を傳へたり誠に稀有の妙作とす布袋の事は先に第五冊楊馬道作の説明に述べたるが故に按に重複せず

PRIEST PU-TAI SLEEPING.

(*Andromeda in colours; a feet a inches by 1 foot 7 1/2 inches.*)

BY LI LUNG MIEN (CHINESE).

OWNED BY COUNT SATOTAKA TOKUGAWA, TOKYO.

(COLLOTYPE.)

Li Lung-mien, surname Po-shih, passed the highest official examination and was appointed an official of the Imperial Household; afterwards he was gradually promoted until he attained a certain high position in the 3rd year of Yuan-fu (1100) in the reign of Emperor Che-taung. He then returned to Lung-mien-shan and called himself Li Lung-mien. His first studies were directed to the pictures by Ku Kai-chih, of Tsin, Chang Seng-yu, of Liang, Wu Tao-tze, of Tang, and others. Combining the beautiful traits of all these together with a fresh originality of his own, he created a school. He was exceptionally successful in drawing the human figure; but once he was seized with a great fancy to paint horses and he gave much time to watching a band of horses and in making sketches of the animals' various poses and actions. In later years, he was given a bit of good advice by a priest; whereupon he stopped studying horses and devoted himself to painting Buddhist pictures. A criticism by Li-chien on Li Lung-mien reads thus: "In painting horses he is superior to Kang kan: with Buddhist pictures he excels Wu Tao-tze. His landscapes resemble those by Li Ssu-hsun: his figures are like Kang-kuang's work." His praises are sounded in the book, Hsuan ho Hua-pu, where we read: "The figures are variously depicted to distinguish rank: if people look at them, they know at a glance to what position in life the characters belong; whether they are urbanites who dwell in mansions, or country folk from the woods; whether they belong to the domestic servant class or among the field labourers. The action and the manner are of infinite variety: they bow down or they raise themselves up: some are small, others are large. These are pleasing in appearance, those are repulsive. If the subject was a man from the East, West, South or North, the artist indicated the fact unmistakably on his treatment. Nobility and poverty are clearly differentiated. In fact, when the ordinary hand would confuse and create monotony, he gave to his compositions every gradation of characters."

Usually Li Lung-mien took his own idea as the prominent feature of his compositions: they being arranged to conform to his views, he added the decoration. Although his minute beauty may, perhaps, be imitated by the ordinary artist, yet his simplicity and refined taste are beyond the reach of their attainment. In Tu-hui Pao-chien it is said: "When Li Lung-mien paints a picture, he does not use many colours; but he must have special paper; and when he painted in the old style, or copied an antique picture, he used silk. His method of colouring and his way of using his brush, are as if clouds were moving and streams running, the technique being so smooth and fluent; and, furthermore, he was the best artist in the Sung school, and such an one rarely appears either in the old or in the present time." The critiques we have given, show Li Lung-mien's true worth. His work, such as Arhats and others, were often handed over to us. This picture is one of them, and is one of our old-time treasures. What has been called "moving clouds and running streams," as well as his effective colouring, are clearly shown.

The sleeping Pu-tai is represented in his god-like nature, such a masterpiece is rarely found. We have told about Pu-tai in the fifth volume of this series, in connection with picture of him painted by Yôgetsu, and therefore omit here.

卷之四 雜著

1990







寒江獨釣圖(絹本着色)

支那宋朝馬遠筆

(每八寸九分横一尺六寸六分)

伯爵井上馨君藏

馬遠の遺作と稱するものは第八冊に高士觀月圖を出だせり、茲に又寒江獨釣圖を掲ぐ此の圖は傳へて馬遠の筆と稱し、頗る藝術に著名なる實蹟なり、動機の筆致眞に宋朝院體の面目を顯る、古來名家の往々此の圖を摸したるものあり、探幽の臨本は正しく原圖を摸し、元信の臨本は左右を轉倒し、且物象を變化して其の大概の趣に倣へるものあり、原品と對照せば以て益々雅趣を深うするに足らむ

A SOLITARY ANGLER.

(K'ichuan, in colours. 10½ inches by 1 foot 7½ inches.)

BY MA YUAN, SUNG DYNASTY, CHINA.

OWNED BY COUNT KAORU INOUÉ, TOKYO.

(COLLOTYPE.)

One of the treasures left us by Ma Yuan, is given in the eighth volume, it is entitled: "Moonlight Scene;" and depicts an eminent personage gazing reverently at the moon. We give here another masterpiece: A Solitary Fisherman Angling in a Lonely River," which is said to have been painted by Ma Yuan, and which is one of the conspicuous gems of the Art World. We notice the bold treatment which is a genuine characteristic of the Art Bureau of the Sung dynasty, China. This picture has very often been taken as a theme by other eminent artists, among whom we may name Motonobu and Tannyō. The latter's work is done precisely according to this original; but the former's is changed, the two halves of the composition being transposed, and some of the details differing. Motonobu took only the general idea of the subject from the original canvas. By a study of these pictures, we are made to feel deeply the influence of the original, and we must bestow high praise when we compare the two copies with the original.









林和靖圖(絹本淡彩) 支那宋朝馬遠筆

(竪三尺五寸、横一尺三寸五分)

男爵岩崎彌之助君藏

宋朝畫院の一名手馬遠の遺筆は先に本書第九冊に其の山水圖雙幅を出だして妙技の一斑を示せり今又林和靖の圖を得て競に獨り筆墨の情致全く前者と同じく蒼髣の嚴整勁硬の描法眞に是れ院體正風の好藍本なり畫題の人物林和靖諱は遠字は君復宋朝の逸儒なり清談を好みて終生仕へず廬を西湖杭州の孤山に結び梅を植えて之を愛し二十年間足城市に及ばず真宗皇帝其の名を聞いて栗帛を賜ひ長吏に詔して歳時に勞問せしむ卒するに及び仁宗諡を和靖先生と賜ふ遺作の詩三百餘篇後世に行はる本圖は即ち其の梅園雅賞の趣を寫せるものなり

LIN HAI-CHING.

(*Andromeda*, slightly coloured, 3 feet 6 inches by 1 foot 4 inches.)

BY MA CHI, SUNG DYNASTY, CHINA.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

We have already had a glance at the skill displayed in the relics which have come down to us from Ma Chi, who was a famous member of the Art Bureau of the Sung dynasty, in the landscape by him which is reproduced in the ninth volume. We now give a picture of Lin Hai-ching. The tone of this picture is identical with that of the former. The manner of painting the crevices in the rocks and the boldness, are truly good specimens of the genuine work emanating from that Bureau. The original of this portrait, Lin Hai-ching, whose pseudonym was Pu, surname Chun-fu, was a famous, learned man of the Sung dynasty. He loved refined and elevating conversation. He did not owe his position to any act of obsequiousness, for he was absolutely independent. He built a little villa on Ku-shan of Hsi-hu. He loved plum-trees. He did not visit a city for some twenty years. Emperor Cheng-tsung heard of his fame and bestowed upon him a pension from his privy purse, and by imperial command, Lin Hai-ching was visited time after time. When he died, Emperor Jen-tsung conferred upon him the posthumous name of Hai-ching Hsien-sheng. His poems, of which he left more than three hundred, are very popular. This picture represents him in the plum-garden, praising his favourite flower.

に於て本國に假し其の諸國難免の懸念を暗然たるを觀んば實に韓二十餘載以來の盛衰の使開つて卒するに可なり云宗室帝其の害を聞て乃ち果是を觀ん茲夜に臨みて憂ふ二十一年頃臣郭市に及て予自京幸して龜を西遊池邊の菴山に情乃婉々然として身木時の悲思を乃て斯如く被ふ膝上出へ蓋木乃て書簡の人帝林陳賡和に擬ず其昔の幾許輕微の疵若其に墨非國體風風の被り得ず筆端の猶於今も前後を問ひて榮辱の一世を其の今又林陳賡の國を樹て榮辱木乃其の山水國體難免の國を樹て榮辱木乃其の一含千机戲の重筆乃其木乃書

以謂此誠懷之也耳

(鹽) 只正食餅一只二廿五食

林咏滄圖(歸本卷) 支泚宋陳鼎

## LIN HAI-CHING.

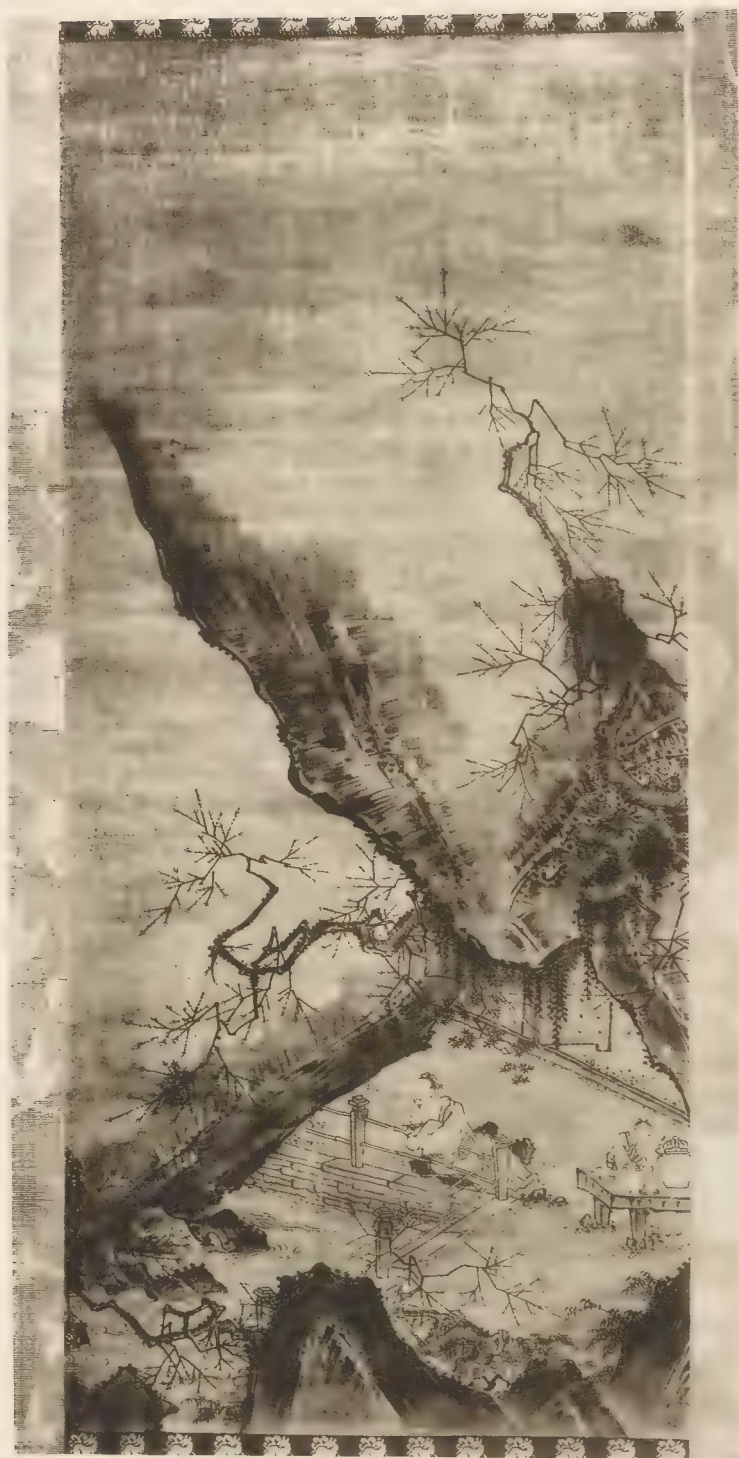
\* 2 A tool I've never used before: a hammer, slightly curved.

BY MA CHI, SUNG DYNASTY, CHINA.

OWNED BY BARON YANOSUKE IWASAKI, TOKYO.

(COLLOTYPE)

We were already had a place at the Hall displayed in the relief which gave us room Mr. Chl. who was a famous member of the Art Bureau of the country, in the landscape by him which is reproduced in the ninth volume. We won give a picture to his last painting. The tone of this picture is identical with that of the former. The manner of painting the objects in the scene and the boldness of the brush strokes of the genuine work extending from that Bureau. The original of this picture, Mr. Hal-ching, whose photograph was in the catalogue (Chinese) was a somewhat famous man of the Chinese Academy. He loved to read and to write, and was a person of high position of rank and of distinguished reputation in his country. He had a little son on the name of Hal-ching but he was absolutely independent. He built a little house on the side of the Hall and loved plum trees. He did not visit a city for some twenty years. Emperor Guang-chang heard of his fame and bestowed upon him a pension (on which was given) and by imperial command, Mr. Hal-ching was visited three times. We were told, Emperor Guang-chang conferred upon him the posthumous name of Hal-ching Hsiao-sheng. His poems, of which he had more than three hundred, are very beautiful. This picture represents him in the plum-blossom painting the mountain.







## 二王木像(着色) 定慶作

(各身長五尺)

奈良法相宗大本山 興福寺藏

二王の事は先に第二冊東大寺南大門二王の説明に述べたり、おほよそ本邦の二王中其の像の長大なると名工運慶流慶の作なるとに由りて、最も著名なるは東大寺南大門の像に如くはなく、其の製作年代の古きは法隆寺中門の二王に如くものなしと雖も、若し眞に彫塑上技術の精巧を以て之を言はゞ茲に掲ぐる興福寺の二王像に及ぶものなし、こは興福寺遷陽西金堂の條に、右二尊共に建久時代春日大佛師定慶造之、但二尊共正應元年十月十日修程大佛師善増石見繪所大佛師觀實眞蹟と記され、今西金堂は既に存せざるを以て之を金堂に合脱せる所のものなり、定慶は即ち運慶の二男、初め法橋康運と名のりし者にして、生歿年歴は詳かならずと雖も、近年胎銘の發見に依り、本書第二冊に掲ぐる維摩像は運慶の作と稱し來りし傳説の非にして、定慶の建久五年三月二十三日より五月十五日迄の間に製作したるものなることを知り、此の時定慶は既に法印の僧位に進めり、維摩像の古來久しく運慶の作として信ぜられたるは、今にして定慶の技巧の勝れたりしに依ることを覺ると共に、本像の製作の絶妙なるも亦宜なることを思ふに堪へたり、其の興福寺遷陽の記せる如く、建久年中定慶の作れたること益々信すべしとす、唯彩色は正應元年佛師善増及び繪佛師觀實に依りて修補せられたるものなることを感るべからず

## WOODEN IMAGES OF NĀRĀYANA AND VAJRAPĀNI

(Each 5 feet in height.)

BY JOKEI

OWNED BY THE TEMPLE, KOFUKUJI NARA.

(COLLOTYPE.)

Concerning these two deities, we have already spoken in the second volume, where reproduction of their images in the southern gate of the temple, Tobaiji, are given. Among the colossal images in our country, carved by famous artists, such as Unkei and Tankei, those two guardians of Todaiji, are most notable, because of their size and because of the artists; but the oldest images of this kind are those at the middle gate of Horyuji; while if we restrict ourselves to the consideration of minute skill in workmanship, really these two protectors of Kofukuji are quite without rivals. In the documents relating to the Western Hall, the first building of Kofukuji, there are these words: "These two deities were made in the Kenkyu era (1190—1198) by Jokei." Jokei was the second son of Unkei, and at first he was called Hokkyo Ko-un. The date of his birth is not known, neither is that of his death, but, as a result of research made by recent investigators, something has been learned of him.

[illegible]

（普島最近只

二王木料(普) 宝樹林

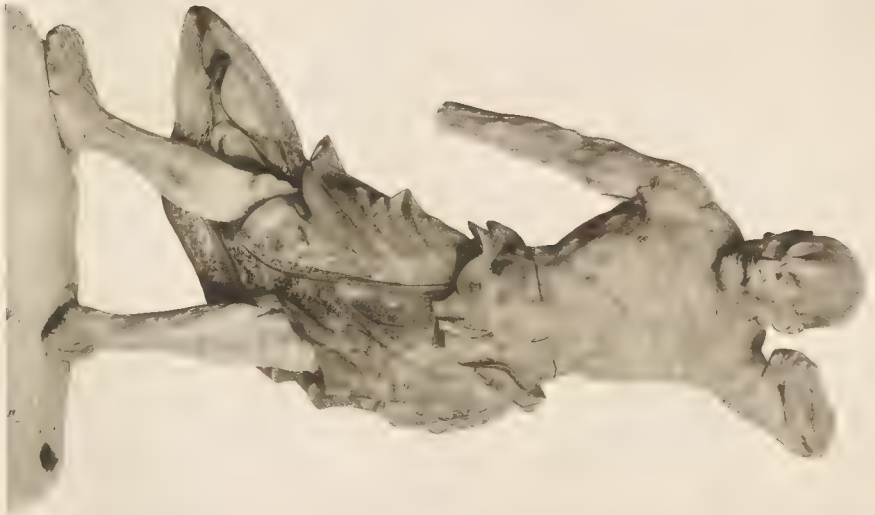
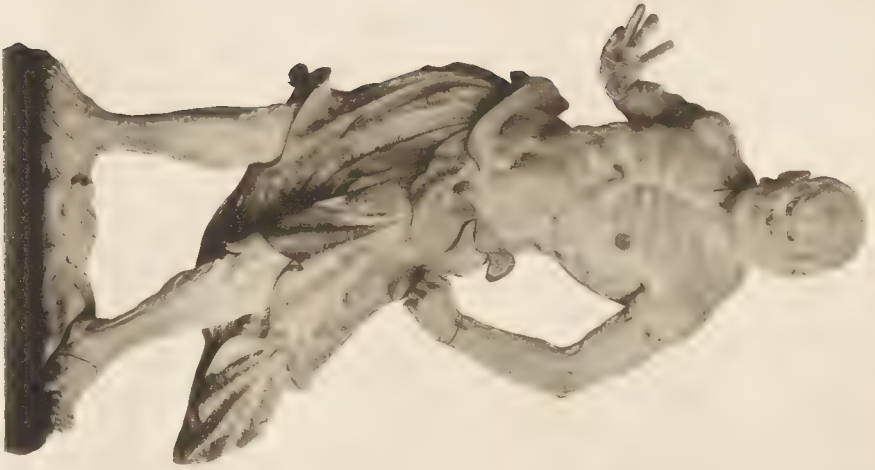
Ugels 2 feet in height

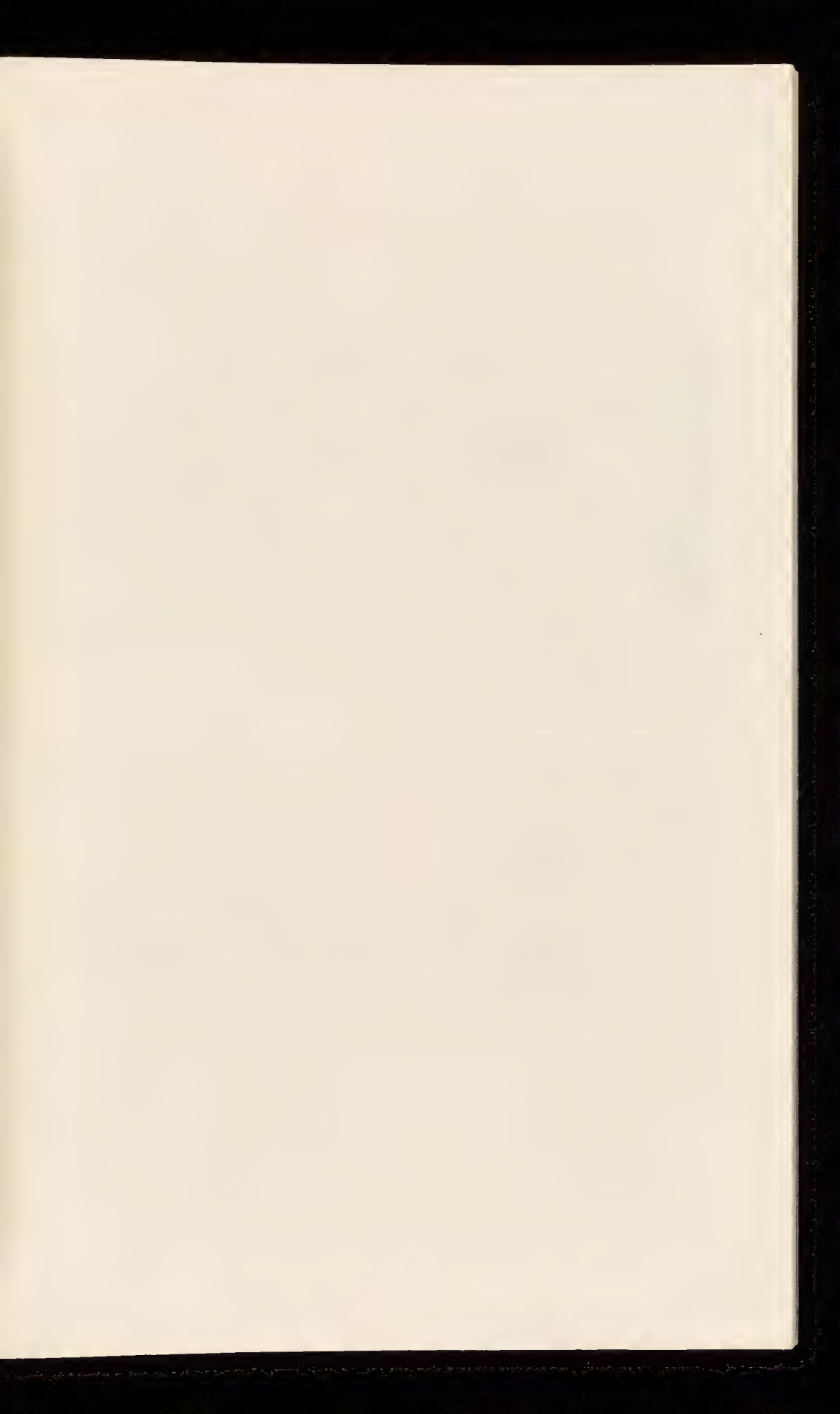
BY JOKET

OWNED BY THE TEMPLE KOFUKUJI NABA

(COLTYPE)

[illegible]







僧形八幡大菩薩木像(着色) 快慶作

(身長二尺七寸七分)

奈良 華嚴宗東大寺附學院安置

應神天皇は古來之を地藏菩薩の靈迹として其尊像を僧形の地藏に造り名けて八幡大菩薩と稱す茲に掲ぐるは東大寺八幡宮に奉安したる僧形八幡の像にして錦杖は即ち地藏菩薩の持物なり建久八年八月十七日東大寺三綱等勝光明院寶藏の八幡像を以て其の文治四年五月造營成る所の鎮守八幡宮の神體と爲して奉祀せむことを請ふ朝議之を神護寺に納れむとす仍りて東大寺僧重源新に此の像を造立せり其の胎内の銘文に依り建仁元年十二月二十七日造丁開眼したるものにして施主の巧匠は安阿彌陀佛快慶及び小佛師快賢慶聖良情慶運宗賢慶良快祐賢宗圓慶覺慶隆圓覺圓良實信慶勝慶良智有實快祐覺緣淨慶慶覺慶實慶慶有彦圓長宗通彩色は大中臣友永藤井米良及び友綱錫杖の銅工は兼基の手に成れるものなることを確知すべし快慶の作銘の確なるもの此の像の外未だ之あるを知らず殊に之に依りて當時の小佛師の姓名を知り以て彫塑史の遺を補ふことを得世寶重せざるべしやまとして其の作の精巧端麗鎌倉時代初期に於ける彫像の絶好標本たるをや快慶は運慶第二冊に出づの父なる七條佛所の大佛師康慶の弟子なり法名を安阿彌陀佛と云ふ歿年享壽共に詳かならず當時運慶湛慶等は頗る剛宕の作風を出だせしが快慶獨り定制以來の風を紹述して穩和なる如來部の像に長じ以て運慶等と盛名を等しうせり本邦彫塑史上指を第一流の大作家に屈せざるべからず

WOODEN IMAGE OF HACHIMAN DAIBOSATSU  
AS A PRIEST.

(a feet 94 inches in height.)

BY KWAIKEI.

OWNED BY KANGAKUIN, TÔDAIJI, NARA.

(COLLOTYPE.)

According to Buddhists, Emperor Ōjin (270-310) was an incarnation of Arya Gaganaganja, and hence his image is sometimes made in the habit of a priest and this is called, Hachiman Daibosatsu. This one shows just that kind of an image, and is respectfully preserved in the Kangaku-in of Tōdaiji. The staff which this figure carries, is the same as that which Arya Gaganaganja always bears. On the 17th day of the 8th month, 8th year of Kenkyō (1197), the three priestly orders of Tōdaiji wished to secure the image of Hachiman, owned by Shōkōmyō-in, to instal it as their principal deity in their Hachiman Shrine, which built in the 4th year of Bunji (1193), but the Imperial Council was going to worship that image, installing it in Jingoji. The priest Jū-gen of Tōdaiji, therefore, had this another one newly made. According to the legend written on the inside, we know that the work was completed and the image became the principal deity in the 1st year of Kennin (1202). The artists who wrought this work were as follows: wood-carvers, Kwaikai, Kwaizon, Keisei, Ryōjō, Keiu, Sōken, Sogkei, Ryōkwai, Yūken, Sōgen, Keikaku, Kakugon, Ryōyūen, Kakuyen, Ryōson, Shinkai, Shōsei, Ryōchi, Yūson, Yūjitsu, Kwaiyō, Kakuyen, Jōkei, Keikaku, Keikan, Jitsugon, Unkei, Yūjō, Yenchō, Sōhen; Colourist, Tomonaga Ōnatomori, Yoneyoshi Fujii, and Tomotsuna: Copper-work on staff, Kanemoto. These are given distinctly in the legend. The name of Kwaikai is precisely given on this image only; this is especially interesting because thereby we come to learn the names of another carvers of Buddhist images, and this will be of service in the study of the history of wood-carving. Is not this an estimable treasure, because of this one point? How much more interesting it is to think that the charming skill pertains to an image belonging to the Kamakura era (12th to 14th Century), and one of the best specimens of this kind of image. Kwaikai was a pupil of Kōkei, the father of Unkei (of whom we have spoken in the second volume). Kwaikai's Buddhist name was An Amidabutsu. We cannot learn the date of his death, or the age in which he lived. Unkei and Tankei, in their time, used to show a rather bold sort of treatment; but Kwaikai alone succeeded to this manner after Jōchō. He had the strong point of being able to treat the gentle nature of Taihōgata-garbha; an ability which placed his fame on the same level with the former two, Unkei and Tankei. We count him as the first man among wood-carvers, when we enumerate the masters of that craft on our fingers.

[illegible]

骨汗入體大苦難木射(普) 并與并

(COLTYPE)  
OWNED BY KANGAKUIN, TADALU. NARA.







梵天及帝釋天画像絹本着色

宅磨勝賀筆

(各要四尺三寸一分横一尺二寸九分)

京都真言宗大本山教王護国寺藏

宅磨勝賀の十二天圖は第二冊に其の日天及び月天を掲げしが更に其の技風の精観に資せむが爲に茲に又梵天四面の像及び帝釋天金剛杵を把れる像の二圖を出だすに着色の木版摺を以てす梵天の事は第三冊に帝釋天の事は第八冊に於て既に之を説明せり勝賀の傳記年曆等亦前に述ぶる所を見よ觀者須らく本圖に依りて其肥瘦の著き輕儻の用筆と清麗なる設色と共に勝賀の妙技別に一派を成せるを認むべし

BRAHMA AND INDRA.

(Kinkonron, coloured; each, 4 feet 4 inches by 1 foot 4½ inches.)

BY SHÔGA TAKUMA.

OWNED BY THE TEMPLE, KYÔWÔGOKOKUJI, KYÔTÔ.

(WOOD-CUT.)

Some information concerning the twelve deities of Heaven, by Shôga Takuma, is given in the second volume, with the pictures of Sûrya and Chandra (the Sun and Moon). The eleventh and twelfth of these deities are given here, and in other to show more precisely the artist's skill, we have selected the two pictures, Brahma (the first one, having four faces) and Indra (holding a staff). We reproduce them in coloured wood-cuts. Full particulars concerning the former have been given in the third volume: and concerning the latter in the eighth volume. The biography and date of Shôga also are to be found in the volumes we have mentioned. We notice in these pictures the extraordinarily free movement of the brush in depicting the thin and the fat parts of the body, as well as the effective colouring: attributes which enabled Shôga to establish a school himself.









善導大師畫像絹本着色 筆者不詳

(竪四尺七寸一分横一尺八寸三分)

京都 淨土宗三時知恩寺藏

唐の善導大師は淨土宗の先德なり常に淨業を修めて念佛を勧め觀無量壽經の註及び往生禮讃を著し又淨土變相圖二百餘卷を畫かしむ本圖は即ち其の像にして合掌して西に向ひ南無阿彌陀佛を唱名する所を寫せるなり傳へて宋朝の作と言ひ圖上に南宋紹興三十一年四明の曇省の賛あれども畫と畫とは絹素を異にせるのみならず其の畫は本朝の世尊寺風にして宋の畫に非ざること論なく畫も亦描線及び鍍金の文様明かに其の日本畫なることを徴すべし然れども其の姿態と云ひ殿欄の形狀と云ひ憶ふに宋畫の藍本ありて之に倣へるものならむ製作の年曆は蓋し鎌倉時代なるべし流麗巧密の畫法固より凡手の作に非ずして實に希觀の一名品なり

SHAN-TAO TA-SHIH (ZENDŌ DAISHI).

(Kakemono, coloured; 4 feet 8 inches by 1 foot 9½ inches)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SANJI CHION-JI, KYŌTO.

(COLLOTYPE.)

Shan-tao Ta-shih, of Tang, China, is one of the patriarchs of the Jōdo sect. He was always devoted to the purity of his creed, and constantly advocated the saying of 'Nen Butsu.' He published a commentary on the Amitāyur-dhyāna sūtra. He also caused artists to draw three hundred wall-pictures of the various worlds in Heaven. The picture reproduced here is his portrait. His hands are folded together; he is facing the West and whispering *Namo, Mitabhaya*, "Namu Amida Butsu," and the salutation to Buddha Amitābha. The picture is said to have been painted during the Sung dynasty of China (10th to 13th century), but the lines of the portrait and of the designs of the robes are done in fine gold, apparently Japanese painting. However, the style of the figure and the shape of the railing, are after the manner which seems to have been the model for Sung pictures; consequently the date of this picture will, perhaps, be during the Kamakura era (12th to 14th century). The effective and minute treatment of course betray the hand of an eminent artist. Really it is one of the rarest masterpieces we can find.

京畿船土宗三和映恩寺

(彈四只、計一、計一、計一、計一)

善學大聰黠辭本洋也 筆各不若

OWNED BY THE TEMPLE. SANJI CHION-IN, KYOTO

(COLLECTOR)

[illegible]







不動明王圖(絹本着色)

傳藤原長隆筆

(竪四尺二寸六分横一尺九寸七分)

伯爵井上馨君藏

藤原長隆の筆と稱するものは先に第八冊に住吉物語畫卷を出だせり茲に掲ぐる不動明王圖亦傳へて長隆の遺作なりと云ふ。長隆の小傳第八冊及び不動明王の事第一冊等は既に述べたるを以て茲に再びせす。本圖は古來鍛冶橋狩野家探幽の家に傳襲せられたる寶物にして傳へ云ふ元人の寇退治祈禱の本尊として畫かしめしものなりと蓋し或は然らむ畫風は正に元寇弘安四年頃に成りし所のものに係かりて鎌倉時代佛教畫の特徵著く而も技巧の隨る勝れたるを認む。

AKSHOBHYA.

(*Akshobhya* in colours, 4 feet 2½ inches by 1 foot 2½ inches)

SAID TO BE BY NAGATAKA FUJIWARA.

OWNED BY COUNT KAORU INOUE, TOKYO.

(COLLOTYPE.)

As a representative of the work of Nagataka Fujiwara, we have already given in the eighth volume, a reproduction from the *emakimono* of *Sumiyoshi Monogatari*. The *Akshobhya*, which is shown here, is said to have been executed by him. As his biography has been given in the eighth volume, and as we have given information about this *Akshobhya* in the first volume, we do not repeat here. This treasure was, at first, handed down from generation to generation of the Kanô family, and it is said that it was painted to represent the principal god to whom prayer was addressed at the time of the Mongol Invasion of Japan, and through whose influence the invaders were overwhelmed by the elements and made to perish. We notice that it was done at that time; that is the 4th year of Kô-an (1281), and we observe the special characteristics of Buddhist pictures of the Kamakura era (13th century). We must, also, admit that it is quite a skilful piece of work.

1841

1842

1843







法然上人行狀畫卷紙本着色 傳土佐邦隆筆

全四十八卷中第一卷の二段

(第一八卷)

京都淨土宗大本山知恩院藏

法然上人行狀畫卷は知恩院と當麻寺との二本あり本書第八冊に其の當麻寺所藏のものを由だし法然上人の小傳等を述べたり茲に掲ぐるは則ち知恩院所藏本にして此の畫卷亦四十八卷あり當麻本は上佐吉光の一筆に成れりと傳ふれども本品は或は吉光の一筆と言ひ或は吉光土佐邦隆姉小路長隆同長章飛驒守惟久土佐行光土佐光順法性寺爲信等八人の合作なりと言ふ其の製作年曆は詞書の筆者等より考へて乾元嘉元より應永永享の頃に亘れるものゝ如し知恩院の目錄の追記に従へば茲に掲ぐる所は二圖共に邦隆の筆なり邦隆は經隆傳第五冊に出づの弟にして正安乃至正和頃の人とす第一圖は第一卷第二段法然上人誕生の所第二圖は第二卷第三段上人幼時上洛の際別を母に告ぐる所なり勁健の描法巧麗の設色共に以て繪卷物盛代の畫風を觀るべし

PANORAMIC HISTORY OF HONEN SHONIN.

(Two parts of 48 rolls, in colours; 1 foot to inches in width.)

SAID TO BE BY KUNITAKA TOSA.

OWNED BY CHION-IN, KYOTO.

(WOOD-CUT AND COLLOTYPE.)

There are two rolls of this history; one at Chion-in, and the other at Tayama-dera, Yamato, and in the eighth volume we have given the latter as well as a short biography of Honen Shonin. The roll from which this picture is taken, is preserved in Chion-in, and there are forty-eight rolls. The one in Tayama-dera is said to have been painted by Yoshimitsu Tosa alone, but this one some say was done by Yoshimitsu alone and others that it is by eight artists, namely, Yoshimitsu, Kunitaka, Nagataka, Nagaaki, Korehisa, Yukimitsu, Mitsuaki, and Tamenobu. The date of its production, from the writing of the legend, seems to have been somewhere between Kengen to Yeikyo (1302—1440), and these two pictures were painted by Kunitaka. He lived between Shōan and Showa eras (1299—1316). The first picture shows the second part of the first roll; namely, the birth of Honen Shonin; the second one is the third part of the second roll; and depicts Honen as departing from his mother to go up to Miyako (Kyoto) when he was young. We can see by these pictures, the productions of the time when picture rolls were flourishing. The bold brushwork and the elegant colouring are conspicuous.

# PANORAMIC HISTORY OF HONEN SHONIN

(Two parts of 48 rolls, in colour; 1 set to 10 inches in width)

SAID TO BE BY KUNITAKA TOSU.

OWNED BY CHION-IN, KYOTO.

(WOOD-CUT AND COLLOTYPE)

There are two rolls of this history, one at Chion-in and the other at Tawaram-gara, Yawato, and in the eighth volume we have given the latter as well as a short biography of Honen Shonin. The roll from which this picture is taken is preserved in Chion-in and there are forty-eight rolls. The one in Tawaram-gara is said to have been painted by Yoshimizu Tosa alone, but this one is now in a way done by Yoshimizu alone and others by eight artists, namely, Yoshimizu, Kunitaka, Nagasaki, Kouchi, Yashimizu, Mitsuaki, and Tawaram. The date of its production from the writing of the second, seems to have been somewhere between Keicho to Yeiyo (1303-1440), and these two pictures were painted by Kunitaka. He lived between Shion and Shion (1300-1310). The first picture shows the second part of the first roll; namely, the birth of Honen Shonin, the second one is the third part of the second roll; and depicts Honen as departing from his mother to go to Miyako (Kyoto) when he was young. We can see by these pictures the productions of the time when pictures were flourishing. The gold brushwork and the elegant colouring are conspicuous.

前若くは後の巻の共ニ以テ特等神妙力の畫風を顯さん

以第二巻第三卷上人は特上格の境にまで達する所なり。此巻の五項の人物と第一巻一巻第二巻は上人の誕生の巻第二巻は上人の誕生の巻第三巻は上人の誕生の巻第四巻は上人の誕生の巻第五巻は上人の誕生の巻第六巻は上人の誕生の巻第七巻は上人の誕生の巻第八巻は上人の誕生の巻第九巻は上人の誕生の巻第十巻は上人の誕生の巻第十一巻は上人の誕生の巻第十二巻は上人の誕生の巻第十三巻は上人の誕生の巻第十四巻は上人の誕生の巻第十五巻は上人の誕生の巻第十六巻は上人の誕生の巻第十七巻は上人の誕生の巻第十八巻は上人の誕生の巻第十九巻は上人の誕生の巻第二十巻は上人の誕生の巻第二十一巻は上人の誕生の巻第二十二巻は上人の誕生の巻第二十三巻は上人の誕生の巻第二十四巻は上人の誕生の巻第二十五巻は上人の誕生の巻第二十六巻は上人の誕生の巻第二十七巻は上人の誕生の巻第二十八巻は上人の誕生の巻第二十九巻は上人の誕生の巻第三十巻は上人の誕生の巻第三十一巻は上人の誕生の巻第三十二巻は上人の誕生の巻第三十三巻は上人の誕生の巻第三十四巻は上人の誕生の巻第三十五巻は上人の誕生の巻第三十六巻は上人の誕生の巻第三十七巻は上人の誕生の巻第三十八巻は上人の誕生の巻第三十九巻は上人の誕生の巻第四十巻は上人の誕生の巻第四十一巻は上人の誕生の巻第四十二巻は上人の誕生の巻第四十三巻は上人の誕生の巻第四十四巻は上人の誕生の巻第四十五巻は上人の誕生の巻第四十六巻は上人の誕生の巻第四十七巻は上人の誕生の巻第四十八巻は上人の誕生の巻第四十九巻は上人の誕生の巻第五十巻は上人の誕生の巻第五十一巻は上人の誕生の巻第五十二巻は上人の誕生の巻第五十三巻は上人の誕生の巻第五十四巻は上人の誕生の巻第五十五巻は上人の誕生の巻第五十六巻は上人の誕生の巻第五十七巻は上人の誕生の巻第五十八巻は上人の誕生の巻第五十九巻は上人の誕生の巻第六十巻は上人の誕生の巻第六十一巻は上人の誕生の巻第六十二巻は上人の誕生の巻第六十三巻は上人の誕生の巻第六十四巻は上人の誕生の巻第六十五巻は上人の誕生の巻第六十六巻は上人の誕生の巻第六十七巻は上人の誕生の巻第六十八巻は上人の誕生の巻第六十九巻は上人の誕生の巻第七十巻は上人の誕生の巻第七十一巻は上人の誕生の巻第七十二巻は上人の誕生の巻第七十三巻は上人の誕生の巻第七十四巻は上人の誕生の巻第七十五巻は上人の誕生の巻第七十六巻は上人の誕生の巻第七十七巻は上人の誕生の巻第七十八巻は上人の誕生の巻第七十九巻は上人の誕生の巻第八十巻は上人の誕生の巻第八十一巻は上人の誕生の巻第八十二巻は上人の誕生の巻第八十三巻は上人の誕生の巻第八十四巻は上人の誕生の巻第八十五巻は上人の誕生の巻第八十六巻は上人の誕生の巻第八十七巻は上人の誕生の巻第八十八巻は上人の誕生の巻第八十九巻は上人の誕生の巻第九十巻は上人の誕生の巻第九十一巻は上人の誕生の巻第九十二巻は上人の誕生の巻第九十三巻は上人の誕生の巻第九十四巻は上人の誕生の巻第九十五巻は上人の誕生の巻第九十六巻は上人の誕生の巻第九十七巻は上人の誕生の巻第九十八巻は上人の誕生の巻第九十九巻は上人の誕生の巻第一百巻は上人の誕生の巻

(一八八五)

京都 新土山 本山 時思 洞窟

全四十八巻中 第一巻の二巻

滋養上人行狀書 滋養上人行狀書











十一面觀音像及厨子繪觀音畫像

作者及筆者不詳

(觀音は鎌倉末葉(二)尺一寸弱、高二尺七寸三)

伯爵井上馨君藏

觀音の事は既に第一冊に説明せり、茲に掲ぐるは十一面觀音の彫像及び其の厨子の内面に描きたる七觀音第一冊に述べたる六觀音に不空羂索觀音を加ふの一畫像にして其に南北朝乃至應永永享頃の作なるべし彫像の面衣衣褶乃至盛り上げの文様設色の法等皆足利時代の特徴を具へ光背の唐草圓空の彫刻精巧を極めたり、畫像も亦同時代繪佛師の風韻を著しとす、茲に掲ぐるは其の七觀音中の一なる聖觀音なればと雖も五佛の寶冠御院定印共に通軌に違へり密傳の漸く亂れたるを見る

WOODEN IMAGE OF EKĀDASA-MUKHA AND THE PICTURE OF AVALÔKITEŚVARA.

(Ekādasa-mukha, 2 feet 3 inches in height; Avalôkiteśvara, painted in the shrine of Ekādasa-mukha, the shrine being 2 feet 10½ inches in height.)

ARTIST UNKNOWN.

OWNED BY COUNT KAORU INOUË, TOKYO.

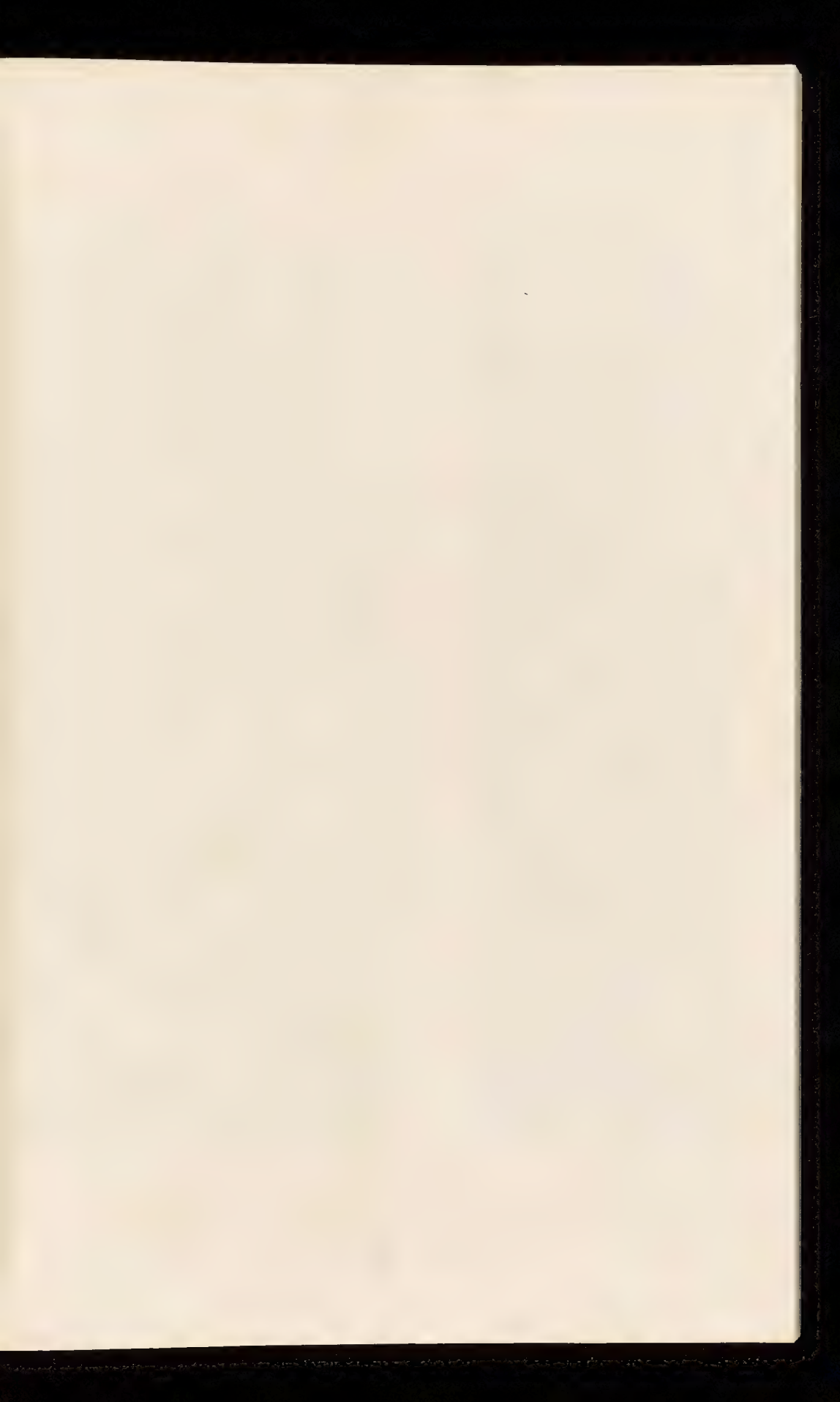
(COLLOTYPE.)

About Avalôkiteśvara we have already given information in the first volume of this series. We now give here the image of Ekādasa-mukha and one of the seven Avalôkiteśvara (Kwannon), which are painted on inside of some doors of the shrine in which this image of Ekādasa-mukha is kept. The six Avalôkiteśvara were given in the first volume with Amoghapāda. Both of these works of art were, perhaps, made during the time of the division of our Imperial dynasty into the Northern and the Southern branches, about Ōyēi-Yeikyō (1394-1440). The features, the costumes, and also the patterns in relief, as well as the method of colouring the image, all have the specialties of the Ashikaga era, and the veins of the halo (the *karakusa*) and also other methods of carving display great care and skill. As to the picture, the method and taste of the Buddhistic artists of the same era are conspicuous. This will probably be one of the Seven Ārya Avalôkiteśvara (Kwannon). The crown and the emblems are all different from the sūtra, and we see that at that time the doctrine was gradually becoming complex.









羅漢遊戯圖紙本墨畫

支那元朝可翁筆

(竪九寸五分横二尺四寸九分)

男爵郷純造君藏

可翁の事は第十二冊に掲げたる良詮筆羅漢圖の説明に述べたり就いて見るべし茲に掲ぐるは即ち可翁又は無事思堪と號する元人良詮の遺作なり宋元禪僧墨戲の一好標本にして筆墨の奇趣變態端倪すべからざる概あり水波の描法は特に巧曲を弄して樹石人物却りて破墨の草筆を揮ふ儼ふに東山時代の繪畫は此の種の物を描寫として次第に發達し以て如操周文等を出だすに至れるなり本邦中古の繪畫史を尋ねむには決して是等の遺作を度外視すべからず本圖の畫題は羅漢の神通遊戯を寫せるものにして鐵鉢より龍を放ち出だせる所なり

ARHAT AT PLAY.

(Monochrome in monochrome, 11½ inches by 2 feet 5⅞ inches.)

BY KAWÔ (CHINESE).

OWNED BY BARON JUNZÔ GÔ, TOKYO.

(COLLOTYPE.)

We have given some information about Kawô in the explanation accompanying the pictures of Arhats by Ryôsen, which are reproduced in the twelfth volume. The picture we show here, is a work left us by Ryôsen, a man of Yuan, who was sometimes called Kawô. It is a good specimen of the amusing pictures made by Zen priests in the time of Sung and Yuan. The quaint, tasteful style of treatment is more than we can express. In representing waves, minute strokes are used; but, on the contrary, when rocks, trees and figures are to be depicted, the brush is boldly handled. It may seem as if the pictures of the Higashiyama era (15th century) began from this kind, and gradually made progress until Josetsu and Shûbun appeared. If someone wishes to investigate the middle period of our history, he must not overlook these works. The subject of this picture is Arhats playing according to their godlike nature: a dragon is seen to be rising from a begging-bowl.

支那の政治は、一、二の世紀に亘るもので、その間に  
 多くの改革が行われ、今日の支那は、昔の支那と異な  
 る。その改革は、政治、経済、教育、文化の各方面に  
 及ぶ。政治は、君主立憲制に改められ、法律が制定  
 された。経済は、工業が興隆し、商業が活発にな  
 った。教育は、西洋式の学校が設立され、知識階級  
 が形成された。文化は、西洋の文学、藝術が紹介  
 され、新しい文化が生まれてきた。

支那の政治

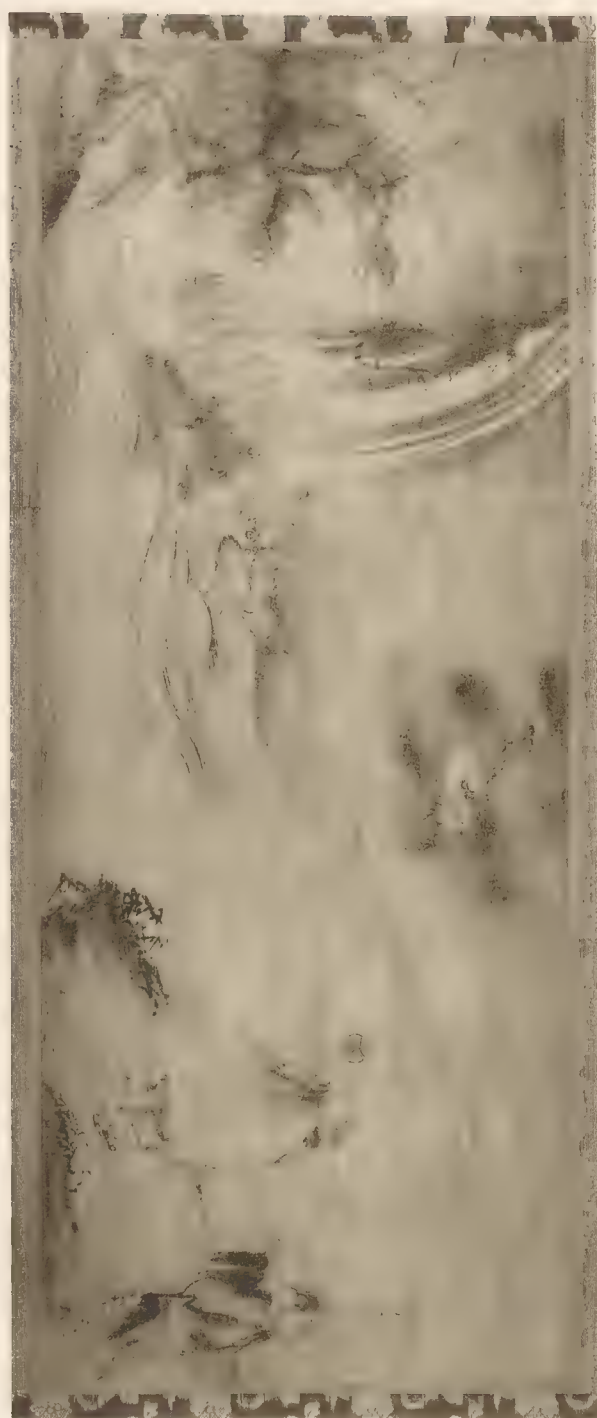
支那の政治

# WHAT AT PLAY

THE KAWAHOE  
 GUNBOAT YACHTING CLUB  
 HONOLULU

The Kawahe Gunboat Yachting Club is a  
 private club for the purpose of promoting  
 the sport of gunboat yachting. The club  
 was organized in 1908 and has since  
 grown to become one of the largest and  
 most active gunboat yachting clubs in  
 the world. The club's members are  
 entitled to use the club's facilities, which  
 include a clubhouse, a dining hall, a  
 swimming pool, and a tennis court. The  
 club also maintains a fleet of gunboats  
 for its members to use.







北溟圖(絹本着色) 支那明朝周臣筆

(竪九寸四分、横四尺五寸一分)

京都 桑名 織城 君藏

明の周臣字は舜卿、東村と號す、姑蘇吳縣の人なり、書を陳運に學ぶ、其の人物、古面奇裝、纖濃冶麗、各意態を極め、頗る世に重んぜらる、又山水に巧みなり、其の蟹頭、越鰲、多く郭熙、李唐に似、其の馬、夏を法とせるものは、龍進と並び馳するに足れり、臣曾て仇英及び唐寅に畫法を教ふ、唐寅聲名籍甚するに至りて、徧く求索に應ずるに遑あらず、仍りて往々臣を獻ひて、代作せしむ、其眼の者と雖も、之を辨するに苦めりと云ふ、按に掲ぐるは、即ち周臣の名作なり、題して北溟圖と云ふ、北海の蒼波、涯際なく、鯨鯨の悠遊すべき大鯢を以て、命題とせるなり、海風樹を吹いて、萬竊聲あり、一士高樓に坐して、以て壯心を寄す、布局雄大、畫趣森嚴、加ふるに筆墨の巧曲、纈密、卵石の變化を極め、波浪の奔瀉を寫せるを以て、す、何等の妙作ぞ、唐寅と雖も、恐らくは多く之に過ぐる、こと他は、じ眞に是れ、明朝院體の極致なり

THE NORTH COAST.

(*Kakemono* in colours; 11½ inches by 4 feet 5½ inches.)

BY CHOU CHEN, MING DYNASTY, CHINA

OWNED BY MR. TETSUJŌ KUWANA, KYŌTO.

(COLLOTYPE.)

Chou Chen, of Ming, whose surname was Shun-hsiang, literary name Tung-tsun, was a man of Ku-su, (Wu prefecture). He studied painting under Chin Hsuan, and his figures show all the curious features and customs with much minuteness and elegance, each displaying its special variation, and hence they are admired by the world. He also displayed much skill in depicting landscapes, his manner of treating mountain-ranges and precipices, much resembles that of Kuo Hui and Li Tang, and while on this point he followed Ma and Hsia's methods, he is to be classed along with Tai Chin. Once Chou Chen taught painting to Chiu Ying, and Tang Yin, and when the latter became famous, he hardly had time to paint all that was demanded of him; therefore, he often sent for Chou Chen and got him to paint pictures which he, Tang Yin, afterwards signed: even one who has precise knowledge of Tang Yin cannot always detect this deception.

The picture reproduced here is one of the masterpieces by Chou Cheng. The scene is called "The North Coast." It represents the boundless ocean of the North, where even large whales can swim freely. The wind blows from the water, making a sound among the trees, and an eminent personage is sitting in a lofty mansion, letting his spirit feel refreshed and expanded. The conception is bold and rich; the taste is supreme. Moreover, the delicate minuteness of the brushwork is varied in painting the rocks and the trees, while it effectively depicts the swelling waves. Is not this a mysterious work? Even Tang Yin could not, perhaps, have been able to surpass it. Indeed, it serves admirably to show us the extreme style of the Ming dynasty's Imperial Art Bureau.

100

卷之四 附四 五言一首

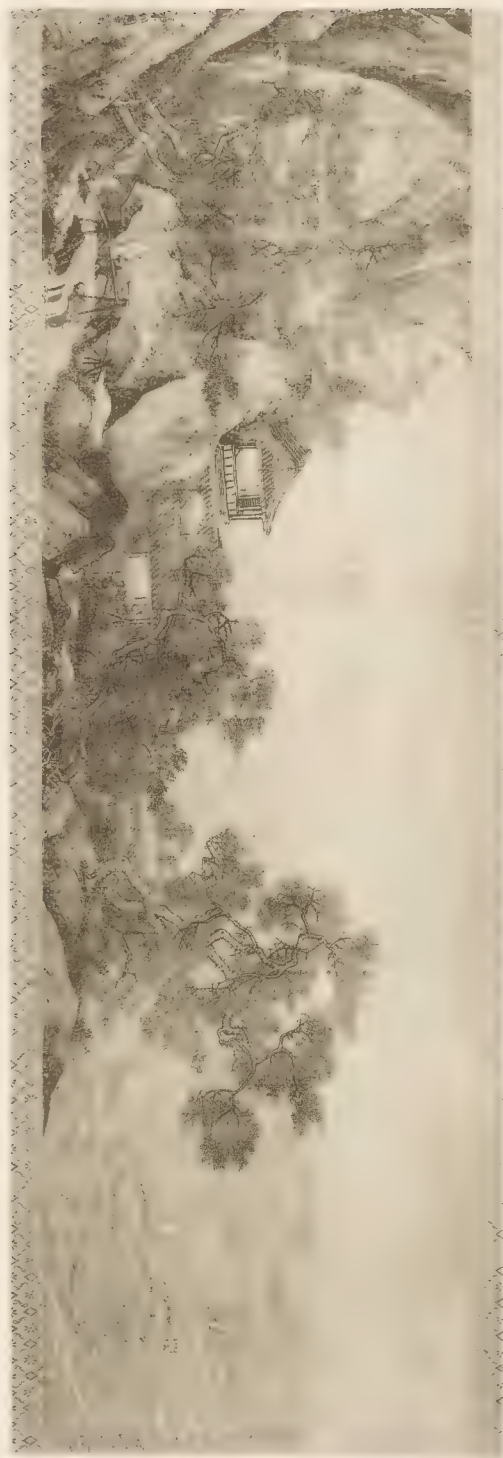
北冥圖繪本普也 支那四時風俗

BY CHIEF CLERK, THE DISTRICT COURT, CHINA.

OWNED BY MR. T. SUGI KAWANA, KYOTO.

Ch'ien Chien of Chung Hsueh, whose surname was Shih Hsueh, literary name Tung-tsun, was a man of K'ao-ch'ang (Wu's prefecture). He studied *ts'ing-shan* under Chia Hsueh, and his poems show all the curious variations and ornaments with which nature and elegance are embellished. He also displayed much of his special variation, and hence they are admired by the world. He also displayed much of his special variation, and hence they are admired by the world. He also displayed much of his special variation, and hence they are admired by the world.







松亭謠壽圖絹本淡彩（支那明朝戴進筆）

（竪六尺一寸横三尺五寸九分）

京都 桑名鐵城君藏

明の戴進明書類に作と字は文選靜巻と號す又玉泉山人の別號あり錢景沂江省杭州の人なり其の畫山水宋の郭熙李唐馬遠夏珪に出で能く諸家の長を兼ね而も妙處は多くみづから之を發す神仙人物翎毛花卉作として佳ならざるなく翠竹葡萄等に於いて精絶を極む又頗る富麗に巧みなり曾て金陵に至る一僧の爲に行李を負ひ去らる乃ち其の相貌を圖して衆前に示す衆曰はく是れ某なりと之を尋ねて果して行李を得たりと云ふ宣宗皇帝進の秋江獨釣圖を見て其の妙を賞し微して畫院に入れ大いに之を用ひむとす諸環の識に憑ひて放たれて歸り以て窮死す死後世人始めて推して絶藝と爲し評して行家利を兼ねる者と曰ひ浙畫の第一流と爲せり其子泉字は宗淵能く山水の家風を傳ふ戴進の畫往々本邦に傳はれり茲に出だす所の松亭謠壽圖の如きは即ち是れなり宋朝の院體元を經て明に至り終に流れて浙派と爲る戴進等蓋し其の格を開けるなり

TOASTING ONE ANOTHER'S HEALTH.

(*Kakemono*, slightly coloured; 6 feet 1½ inches by 3 feet 6½ inches.)

BY TAI CHIN, MING DYNASTY, CHINA.

OWNED BY MR. TETSUJŌ KUWANA, KYŌTO.

(COLLOTYPE.)

Tai Chin, of Ming, is sometimes known as Wen Chin, and his literary name Ching-an; he had also another name, Yu chang San-jen. He was a man of Chen-tung of Che chiang. His landscapes followed the model of Kuo Hsi, Li Tang, Ma Yuan, and Hsia Kuei, and he assimilated all the strong traits of these artists, yet the mysterious points of his own compositions were due entirely to his own originality. Every one of his works, whether it be gods, human figures, fowls and trees, is eminent, but he was especially skilful in painting bamboos, as well as grapes, in India-ink. He was also clever in depicting the actual scene from Nature. Once, when he was taking a journey to Kin ling, present Nanking, his luggage was stolen. Forthwith he sketched the face of the porter who had been with him and spowed the picture to the people: they recognised the portrait immediately and declared the man to be "So and So," and Tai Chin hunted him up and at last recovered his belongings. Emperor Hsuang-tsung saw his picture, "An Angler by a River in Autumn," and praised his skill. Then the emperor sent for him and made him a member of the Art Bureau, and was going to love him very much. But Hsieh huan slandered him, and he left his position, returning to his home, where he died. After his death, his fame became conspicuous and won for him favourable criticisms. He was, indeed, a veteran hand, and a first-rate artist of the time.

His son, Chuan, worthily succeeded Tai Chin, preserving landscapes as the distinctive family subject. The works of Tai Chin were often brought to our country. The picture reproduced here is one of them, and represents a group of old men sitting in a small pavilion in a pine-grove, extending felicitations to one another and pledging each other's health.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

# THE HISTORY OF THE

THE HISTORY OF THE

THE HISTORY OF THE







前後赤壁賦圖絹本淡彩 筆者不詳

(全幅五尺一寸五分横二尺八寸九分)

京都臨濟宗大本山妙心寺藏

前後赤壁賦は古來人口に膾炙せる宋の名儒蘇東坡の遺文なり。前赤壁賦は元豐五年七月既望後赤壁賦は同年十月望共に長江の赤壁に遊びて明月を賞したることを叙せり。此の圖傳へて前後赤壁賦圖の雙幅と爲す。其の懸座の下に舟を泛べたる圖は客の洞簫を吹く者なくして、一童子の侍するあるのみなるを異とす。雖も前赤壁賦圖として之を見ることを得べし。然れども他の一幅雪景中の小亭に詩を案する圖は後赤壁賦に合ふ所なし。賦の首めに雪堂より歩いてと云ふことありと雖も時は十月にして雪なく。雪堂は東坡の曾て雪中に建築したるに因み雪を四壁に畫きたりといふのみにして四阿の小亭には非ざりしなり。されば後者は今姑く傳稱に従ふと雖も恐くは後赤壁賦圖に非ざるべし。或は知らず畫人の意匠雪景中の小亭を以て雪堂の命意を點出せるものか。蓋は正に明代浙派の能手に依りて作られたるものなること其の技風に依りて明かなり。惜むらくは其の筆者の名の逸して傳はらざることを蓋し吳俟張路の亞流なり。

TWO SCENES FROM THE POEMS ON CHIH-PI.

(Pair of *Kakemono*, slightly coloured; each, 5 feet 1½ inches by 2 feet 10½ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, MYŌSHINJI, KYŌTO.

(COLLOTYPES.)

Poetical sentences about Chih-pi were composed by Su Tung-po (Northern Sung), and are so very famous that from old down to the present time they are upon everybody's lips. The stanzas upon Chih-pi were composed when Tung-po praised the moon and the whole scene at Chih-pi of Chang-chiang in the evening of the day following the full moon of the seventh month of the fifth year of Yuang-feng (1082); and those about the same place on the evening of the full moon of the tenth month of the same year. These two pictures, said to be a pair of both scenes: the one under the precipice, shows us a boat, but instead of a man playing a pipe, there is a young page attending him, yet we can see that this is none the less relating to the stanzas about his first visit Chih-pi. The other picture, depicting a person in a small pavilion in the snow, has no coincident point with the stanza about his second visit. In the stanza, however, are the words: "Walking from the snowed-up house, so and so;" but at that time it was the 10th month, and perhaps there was no snow. As to the snow-hall of Tung-po, it is so-called because he built it when it was snowing, and so the artist painted snow-scenes on the walls all around.

It is easy to understand, from the method of these pictures, that it was done by an eminent artist of the Che school of the Ming dynasty. It is a great regret that the painter is not known; but perhaps it may be the work of Wu Wei or the like.

爲に前記の如き華蓋の香の殿に丁卯刻となる  
 の丁卯の時刻であるものなり其の対馬の堀にて四時  
 命宣ひ退出するもの候儀に五丁卯刻下落の御年丁卯  
 丁卯刻成るに舊人の意圖に景中の小亭を以て梵堂の  
 今故う縣縣に對せん華蓋の意う對翁梵堂に非ざるん  
 べし丁卯刻の小亭に非ざるべしなり其の對翁梵  
 中の縣縣丁卯刻に因て梵堂四縣に對せんべしとの  
 意を懸へ觀し十丁卯刻丁卯刻う梵堂に東庭の會丁卯  
 刻を懸へし其の旨の如く梵堂なり是れ丁卯刻云々なる  
 曲の二語に景中の小亭に結ぶる意に對翁梵堂知く  
 の前番知翁刻と丁卯とを見ることを辨へし然れども  
 丁卯丁卯意中の針するものなるを異にし之類  
 其の懸掛の丁卯と結ぶる圖に對翁の師宣ふ如く落  
 すを以て丁卯の圖刻へ丁卯對翁知翁刻の對翁に從ふ  
 乎十丁卯刻丁卯刻の番刻に對翁丁卯刻に實したるを  
 意宣ふなり前番知翁刻に對翁丁卯刻丁卯刻對翁知翁刻に同  
 前對翁知翁刻に古家人口口對翁する宋の番刻對翁刻の

京師顯宗大本山の御心々顯

南齊永明題圖(臨本)筆意不若

First of Volume 1. Rights of burial, each 2 for 1 + notices for 2 for 1000 + when.

ARJIS LKZOM

OWNED BY THE TEMPLE MYOSHINJI, KYOTO.

(2475110)

[illegible]













寒江賞雪圖(絹本淡彩)

支那明朝張路筆

(竪四尺九寸六分横二尺五寸六分)

伯爵伊達宗基君藏

明の張路字は天馳平山と號す大梁祥符縣の人吳偉の法に倣ひて能く人物を畫き山水は戴進の風を慕ひ又花鳥を巧みにす弘治の頃名聲吳偉に亞ぎて浙派の名手たり北人之を視るごとく趙璧の如し然れども吳派の世に盛なるに及びて聲價漸く減せりと云ふ所謂浙派は戴進等に始まりて吳偉張路の二家等を以て其の中堅と爲す後次第に衰へ清初の藍瑛等に至りては終に殆ど全く南宗化せり茲に掲ぐる平山の寒江賞雪圖の如きは即ち浙派の特徴殊に顯著にして其の壯拔勁灑の筆吳派の論畫頻りに之を貶すも雖も健腕自在亦大いに賞せざるべからざるなり

SNOW-SCENE.

(Kakemono, slightly coloured, 4 feet 11½ inches by 2 feet 6½ inches.)

BY CHANG LU, MING DYNASTY, CHINA.

OWNED BY COUNT MUNEMOTO DATÉ, TOKYO.

(COLLOTYPE)

Chang Lu of Ming, surname Tien Chih, literary name Pin-shan, was a man of Ta-liang. He was skilful in painting figures, his work taking after the manner of Wu Wei. In representing landscapes, he followed the way of Tai Chin. He was clever also in painting flowers and birds. In the time of Hung-chih (1488-1505) his fame spread abroad and he was known as a good hand of the Che school, like Wu Wei. Northern people esteemed his work as precious jewels; but when the Wu school became popular, it is said that Chang Lu's fame became faint. The so-called Che school began from the time of Tai Chin and others, and Wu Wei and Chang-lu are among the masters of its middle era; after them its influence fell away, little by little, and at the time of Ian-yin,—that is the beginning of the present dynasty of China,—it had come to be almost like the Southern school. This picture, which represents a person looking at the snow in the bed of a cold, lonely river, is conspicuous as having somewhat of the specialty of the Che school. The bold strokes, although very often such style was despised by the critical Wu school, is something which we must greatly praise for the free running of the brush which it displays.

寒山賞雪圖

OWNED BY COUNT MUNEMOTO DATE, TOKYO  
(COLLOTYPE)  
BY CHANG I-TUNG, DZINYI, CHINA.

[illegible]







山水人物及蘆雁圖襖(紙本淡彩)

周 文 筆

(全幅五尺六寸一分横二尺八寸二分)

伯爵井上馨君藏

周文の遺作は既に秋江暮景圖第三冊、山水圖第六冊、山水圖屏風第七冊、水月觀音圖第十一冊等を出だして屢傳評を述べたり茲に又殆ど周文の絶作とも稱すべき名品を掲ぐこは元々大徳寺塔頭某院に在りこものなり障子都べて六枚表裏十二面あり今其の四枚八面を本冊に載す一半は支那風俗の山水人物一半は蘆雁圖なり前者は皴法描法全く宋風院畫の正體にして馬遠夏珪の壘を摩し、後者は較懷和なる破筆の無競牧溪玉潤等を紹述し群雁の沒骨寫法は頗る林良等に似たり知るべし周文の諸家の長所を兼ね修めたることを其の門下に唯舟正信宗丹眞師等を輩出し東山時代諸家の技風の淵源と爲れる所以決して偶然にあらずるなり

LANDSCAPE: WILD GEESSE.

(Pictures on sliding wall panels, slightly colored; each panel (four in set), 5 feet 0 1/2 inches by 3 feet 0 3/4 inches.)

BY SHŪBUN.

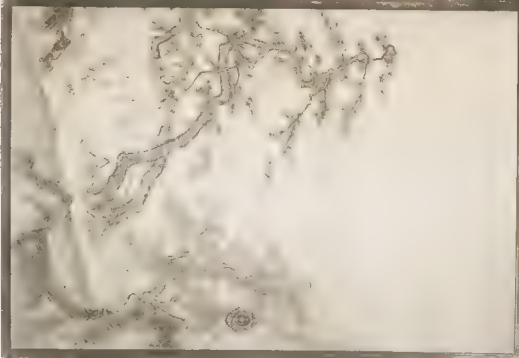
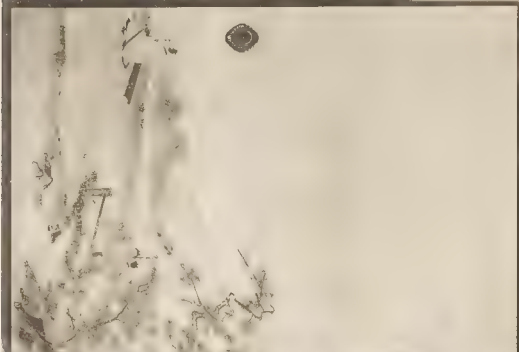
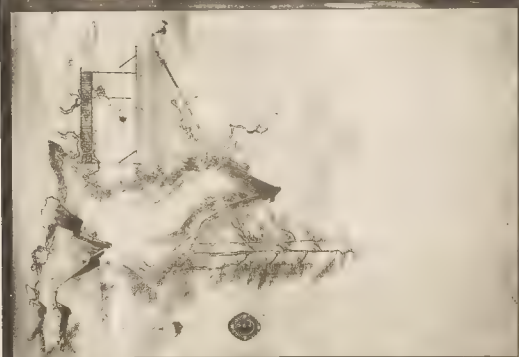
OWNED BY COUNT KAORU INOUYĒ, TOKYO.

(COLLOTYPE.)

Examples of Shūbun's work have already been given: in the third volume, "Autumnal Evening Scene;" in the sixth, "Landscape;" in the seventh, "Landscape," on a screen; and in the eleventh, "Bodhisattva Avalokiteśvara," etc., are reproduced, and his biography has been given at length, as well as critiques on his technique and other matters.

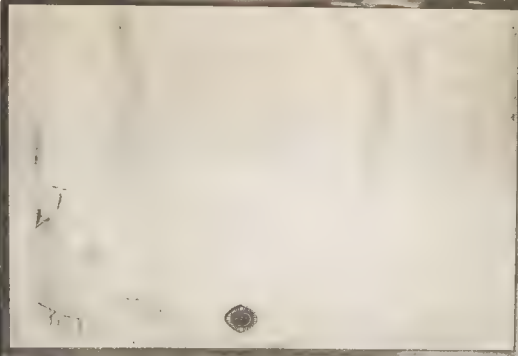
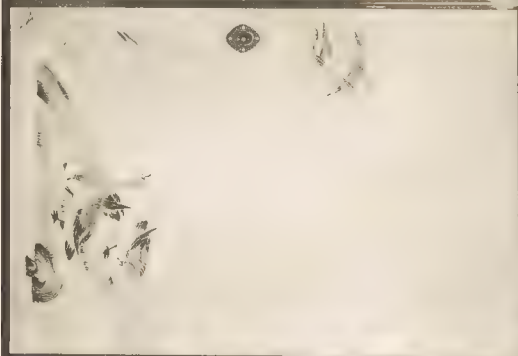
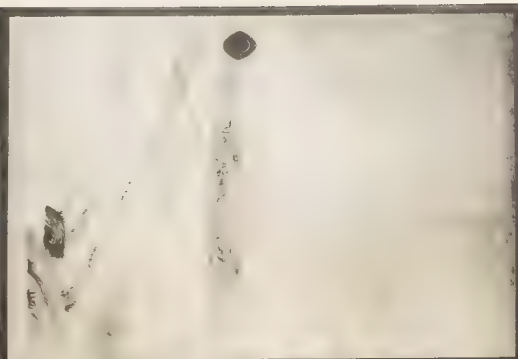
We now present one of what we may justly call the most extraordinary among his best works. This picture formerly belonged to one of the subordinate establishments of Dairokujī, Kyōto. There are six sliding-panels, and the pictures were painted on both sides, making twelve surfaces. We have selected the pictures from four of those panels; that is eight faces. One-half of the pictures show us a landscape, the other half display wild-geese among reeds. The technique of the famous school, in the treatment of the mountains, the crevices in the rocks, and other details, is a genuine reproduction of the manner of the Art Bureau of the Sung dynasty, China, and is fully equal to the best work of Ma Yuan or Yueh-kan, and the brushwork, in depicting a flock of wild-geese by broad washing, much resembles the pictures by Lin Liang. Behold, then, how Shūbun learned and assimilated these strong points of the various eminent artists. From among the best of his pupils, there stand out prominently such names as Sesshū, Masanobu, Sōtan, Sōami. All the sub-schools of the Higashiyama era have their original motive in the stream from Shūbun; and there is good reason for saying this.













瀑布圖紙本淡彩 藝阿彌筆

(整三尺五寸横一尺一分)

男爵郷純造君藏

藝阿彌の遺作は世に傳はれるもの多からず本書先に其の楊柳觀音圖を第二冊に出だしたるのみ、茲に藝阿彌の鑑證上の確據と爲すべき名品を掲ぐ此圖は古畫備考にも記載せられたる古來著名の作にして圖上には當時僧圖の名流たる南禪寺の月翁周鏡閣坡景虛及び横川景三の題賛あり殊に景三の跋文に依りて此の畫の藝阿彌の門人啓書記の録倉に歸るを證るが爲に作りたるものなるを知るべきのみならず啓書記の京に上りて藝阿彌に學び初めたるは文明十年なること及び其の歸郷は文明十二年なるべくして藝阿彌時に歳五十なることを知るべく以て繪畫史の遺を補ふに足れる好資料なり中尾家の畫風由來周文に出づと雖も能相の兩阿彌は筆墨頓和の體を主として多く斧劈の皴を用ゐず藝阿彌獨り此の種の勁硬の風を好み用筆朴雅にして而も奇巖怪石の皴皴皴法は甚だ曲折に富み頗る構思に長けたるを觀る其の當陶の下に啓書記を出だす復た偶然に非ざるなり

WATERFALL.

(*Kakemono* slightly coloured; 3 feet  $\frac{5}{8}$  inches by 1 foot.)

BY SHINGEI NAKAO.

OWNED BY BARON JUNZŌ GŌ, TOKYO.

(COLLOTYPE.)

Masterpieces by Shingei Nakao (Gei Ami) are rare. We have, as yet, introduced to the world only his "Willow Avalokiteśvara" in the second volume of this series. Here we reproduce a famous example of his work, by which we can further understand his merit. This picture has been famous from old times, and is mentioned in *Kogo Hiki*, "Reference to Old Pictures." In the upper part of the canvas there are some commendatory sentences by Getsuwō and Rampa of Nanzenji, famous among the priests of that temple, and also by Keisan Yokogawa. These, especially the words of the last-mentioned, not only let us know that the picture was painted to mark the departure of Kei Shoki, a pupil under Gei Ami, for Kamakura, but they establish other dates. Kei Shoki came up to Kyōto, where he began studying under Gei Ami, in the 10th year of Bumei (1478), and he returned to his native place in the 12th year of that era. Gei Ami was then in the fiftieth year of his age; therefore this reference is, indeed, most useful in supplementing our knowledge of Art history.

The school of the Nakao family appears to have been organised by Shūbun and the two Ami, — No ami and Sō-ami — and generally used rather a gentle stroke, and therefore did not employ bold effects in painting rocks. Gei Ami, however, loved this kind of technique; although he wielded his brush in a simple and elegant manner, yet his treatment of quaintly-shaped rocks and stones, and his method of painting their crevices, are variable and skilful. Under this professor, to find Kei-shoki born in an artistic sense, is not altogether a matter of chance.

[illegible]

畏爾職歸盡

(選三只正和一只一食)

華市圖錄本齋藏

## WATERFALL.

OWNED BY BARON JUNZO GÔ, TOKYO.  
(COLLOTYPE)  
BY SHINGEI NAKAO.

[illegible]

瀑布寺式下九架安思第回前瑞仙省法  
坡德日巴香保河一派懸

三處壁

斑白溪橋入碧屋陰渠扶光曳枯  
藤乃何脈落雲山雪於不洗新外

雲樵父家莊

銀河成溪北中端觀血香源

離歌傳太白三千八百七條

相陽陰

龍岡寺

回中

嘉禾







百鬼夜行圖卷絹本着色

傳土佐光信筆

一巻中の二段

(一尺九寸)

京都臨濟宗大徳寺時頭眞珠庵藏

百鬼夜行圖卷は經臨光重吉光行秀光吉等土佐派の諸家古來多く之を作りしものゝ如く、茲に掲ぐるは土佐光信の筆と言ひ傳へたれども、光信よりは年代較古く、光信の遺作天満宮緣起及び清水寺緣起等に比ぶるに畫風頗る異なりて勁健の筆力大いに勝れり、恐らくは光信の作に非ざるべし、意匠變幻奇怪百出、皆意表に出でて鬼氣眞に人に逼る名手の時に其の辣腕の霹靂を瀦らせるものに非ずんば、曷んぞ能く斯の如く怪亂意を出でて愈々端視すべからざるものたらむや。

A HUNDRED DEMONS WANDERING ABOUT AT NIGHT.

(Two parts of a roll, coloured; 1 foot 1 inch in width.)

SAID TO BE BY MITSUNOBU TOSA.

OWNED BY SHINJUAN, DAITOKUJI, NEAR KYOTO.

(COLLOTYPES.)

Pictures of these demons seem to have been made by the famous artists from old times, Tsunetaka, Mitsushigé, Yoshimitsu, Yukihidé, Mitsuyoshi, et als. of the Tosa school. This particular one is said to have been painted by Mitsunobu Tosa, but it seems to be a production of an earlier time. If we compare it with other relics left by Mitsunobu, such as "Origin of Kitano Shrine," (given in this volume) and "Origin of Kiyomizu Temple," the technique is quite different; the bold treatment is much superior in the present case: hence we may conclude that this was not the work of Mitsunobu. The variable design displays a hundred quaint antics; there is every kind of demon, all very natural as to their character, and drawn in most lifelike attitudes. This can be nothing else than the free treatment of an eminent artist who relaxed his dignity to treat such a ludicrous subject; because there are various kinds of curious demons, each displaying his own individual character. Everything is consummately depicted, and the interest is more than we can express.

[illegible]

京勝劇部大團吉孔 獲利多無

一 只 大 食

卷中(二) 劉

卷之六

百康寶計圖卷附本

## Two parts of a roll, coloured: 1 foot 1 inch in width)

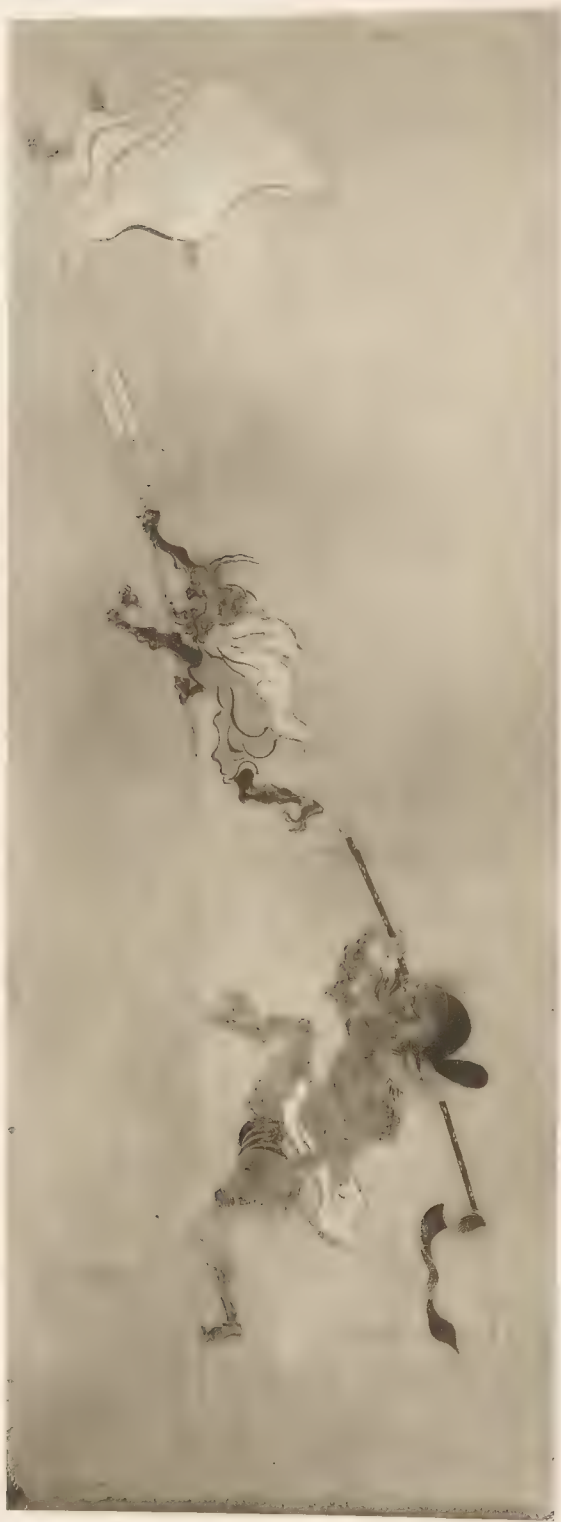
SAID TO BE BY MITSUBISHI TOYOTA

OWNED BY SHINJUAN, DAITOKUJI, NEAR KYOTO

(2347T0.1107)

[illegible]

is more than we can expect











天満宮縁起繪卷紙本着色 土佐光信筆

(一尺一寸六分)

京都 北野神社藏

土佐光信大永五年即ち西暦一五二五年九月十二歳に没すの事は本書第四冊に述べたり、抑、光信の頃に當り、畫風の趨勢は既に應永以前と異なり、宋元の墨畫一たび如拙周文等に依りて物興せしより其の勢宛も旭日の如く雲舟秋月正信元信三河彌啓書記等前後崛起して武門禪趣の風尚は全く之に傾注し、僅に式微に屬したる朝家附屬の公卿の間に尙繪巻物的の嗜好を存したるに過ぎず、此の時に當たり進化的の後塵に墮ちたるが如き前代遺傳の畫風を以て世に立ち名を揚ぐるは誠に難事なり、武家と公家との盛衰は實に中世以後の畫界に於ける和漢兩派の興廢を爲しとなり、光信の朝家式微の繪所を預りて而も重きを爲せるは尙勳王の忠臣の毅然として孤城を落日に守れるが如き概ありと謂ふべし、是れ其の技術の應永以來萎靡したる土佐家數代の作者に超えて三策光長光信光起の一に數へらるゝ所以のものあるに非ざれば何ぞ能くかくの如きことを得むや、其の遺作清水寺縁起及び北野天満宮縁起三卷等あり、茲に後者の一段を掲ぐ、此の繪卷は奥書に依りて其の製作の由來年月及び詞書の筆者をも知ることを得、曰はく、聖廟縁起<sup>三上</sup>下<sup>中</sup>繪巻所預從四位下<sup>中</sup>行刑部大輔藤原朝臣光信圖之中<sup>中</sup>降所<sup>中</sup>當本紛失之間、抽丹懇之至誠、施後素之新模、而令<sup>中</sup>敬覽之<sup>中</sup>、次<sup>中</sup>恭撰<sup>中</sup>宸筆<sup>中</sup>銘<sup>中</sup>下外題、蓋高代之至寶、應靈神之照鑑者乎、時文龜癸亥<sup>中</sup>二月十八日<sup>中</sup>記之、と根本縁起紛失の爲に文龜二年光信をして斯に畫かしめしものなること明かなり、今出だす所は詞書に當公就案におほしましける間、御身に異なきよしの祭文をつくりて高山にのぼりて七箇日の程とかや天道に訴申させ給ける時、此祭文漸とびのぼり雲をわけていたり云々ある所謂天拜山の一段なり、之を繪巻物盛代の諸作に比すれば遜色あるを免れずと雖も、以て斯派中興の技風を觀るに足れり

ORIGIN OF KITANO SHRINE.

(Enakimono, in colours; height: four 1/2 inches.)

BY MITSUNOBU TOSA.

OWNED BY KITANO SHRINE, KYÔTO.

(COLLOTYPÉ.)

Mitsunobu Tosa died in the 5th year of Taiyû (Western calendar, 1525), at the age of ninety-two. We have given his biography in the fourth volume of this series. In his time, the fashion of painting had already changed from that which prevailed before Ôyei. Once the India ink pictures of the Sung and the Yuan schools appeared and were popularised by Josetsu, Shûbun, et als. Their influence was like the rising sun and many famous artists appeared one after another, such as Sesshû, Shûgetsu, Masanobu, Motonobu, the three Amis, Keishoki, et als. The *samurai* classes and the priesthood (Zen especially) had a tendency to love this method; and as for *enakimono* and pictures like that, they were popular only with the Imperial Family, which at that time was not powerful, and with the court nobles. In those days, consequently, it was very difficult to treat a subject which had been popular with preceding generations, but which was now scorned by the current taste, even though it was to become famous thereafter. These vicissitudes of the *samurai* and those of the court nobles, had much influence upon the popularity of the Japanese and of the Chinese art-worlds after the middle ages.

Mitsunobu's fidelity in the Art bureau of the Imperial Household, which at that time had little power, is something like the bravery of a patriotic subject who is holding out in a castle which is just going to be surrendered. Is not this the reason why, probably he is counted among the Great Three, that is Mitsunaga, Mitsunobu, and Mitsuoki, who overcame many generations of the Tosa family, decadent in their skill after the Ôyei era? His relics are "The Origin of Kiyomizu Temple," and "The Origin of Kitano Temple."

We now take up one of these, that is, the latter, the history of its production, its date, and also the writer of the legend: "The history of the holy hall, first, second, third, painted by Mitsunobu, Fujiwara Ason, an officer of the Department of Justice, Second-class of the Fifth Grade, Manager of the Art bureau of the Imperial Household. What is called the former pictures were lost, and so with all his might and with fresh originality, this was done: it has been examined by the Emperor, who gave his august approval and affixed his signature. Indeed, this is a treasure before the gods through ten thousand years. This time is Bunki, 3rd year, 2nd month, 18th day that this was written." From this we see that the original one was lost, and therefore, in the 3rd year of Bunki, Mitsunobu painted a new one by command. The part which we give here is that on which the legend read thus: "When Michizane Sugawara in Chikushi, was composing a stanza affirming his innocence, going up on a mountain for about seven days, he told his troubles and complained to Heaven. Then the stanza gradually rose up to Heaven, dispersing the clouds." That is a part of the so-called *Tem-pai Zan* ("Praying to Heaven on the Mountain"). Although this picture may have some weak point, when compared with those *enakimono* painted in the flourishing time of that kind of art, yet it is sufficient to show the skill of the middle era of the popularity of this school.

[illegible]







竹鶴圖屏風紙本墨畫

狩野正信筆

(竪五尺一寸五分横一丈一尺七寸五分)

京都 臨濟宗大徳寺塔頭眞珠庵藏

狩野正信の作は既に三たび之を載せたり然れども釋迦文珠普賢圖第一冊及び虎溪三笑圖第七冊は人物畫開茂叔受遠圖第四冊は山水畫にして未だ其の花鳥畫の好標本を出ださざりき仍りて茲に其の一傑作たる竹鶴圖屏風を掲ぐ由來東山時代の諸畫家中等舟を除けば元僧の腕力最も行家の技巧として勝れたり善く南宋院畫の正體を學び得て嚴格眞摯の筆墨他人の及ぶ所に非ず本國の如きも筆法の謹勁用墨の重厚眞に一點一畫を苟もせざる概あり頑石土坡竹竿樹木物に隨ひて各其描法を變化し遠山前景濃淡を分ちて殆ど圓熟する所なきを觀る之を近史の輕巧なるに較ぶれば品格の高下豈同日の誼ならむや

BAMBOOS AND A CRANE.

(A Screen, monochrome; 5 feet 1½ inches by 11 feet 9 inches.)

BY MASANOBU KANÔ.

OWNED BY SHINJU-AN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

Masterpieces by Masanobu Kanô have already been given three times; in the first volume, "Śākyamuni, Manjusri, and Samantabhadra;" in the seventh volume, "The Three Laughters;" these were given for figures; and in the fourth volume, "Chou Mao-hsu on the Lotus Pond," is a landscape. As we have no good specimen of his flower and bird pictures, we now reproduce one of his greatest efforts in this line, a screen decorated with bamboos and a crane.

Of the famous artists during the Higashiyama era (15th century), if we put aside Sesshû, Masanobu will be the most eminent professional painter in the point of skill. He thoroughly digested the ways of the Southern Sung school, and his gravity and fidelity were beyond the power of others to attain. We see in this picture that his strict, upright and noble use of India ink, and we realise that even in a single stroke he was not careless. He changed every movement of his brush to suit the object he wished to depict, varying the stroke for rocks in place, for earth, bamboo-caness, trees, and all other things, each according to its individual character; and mountains in the far distance or scenes in the foreground, are clearly distinguished by light and shade. We can detect nothing with which to find fault. If we compare his work with the light skill of later years, we see that the superiority of character is not quite the same.









松林圖屏風一雙紙本墨畫

長谷川等伯筆

(竪五尺一寸五分横一丈一尺四寸四分)

子爵 福岡孝弟君藏

長谷川等伯慶長十五年即ち西暦一六一〇年七十二歳にて歿すの事は第六冊に載せたり狩野永納嘗て等伯の書を評して曰はく等伯時有才凡至諸畫大槪莫不作及老筆筆力不衰有蘊惡之瑕疵又有豪氣之風時輩無及者焉と其の縱横の妙粗獷の病此の評の善く中たれるを見るに疑はざる松林圖は等伯遺作中の逸品にして亦少しく例の粗獷を免れずと雖も壯筆破墨頗る手腕の老健を示し濃淡變幻巧みに煙霞の林趣を寫し出だせるもの決して凡手の及ぶ所に非ず蓋し元信永徳等の破筆に私淑して牧溪の拔風を修養し更に新意を加へて以て之を打成したる一家の新典型なり此の種の壯絶の破筆は永徳及び山樂の作にも之を認むと雖も就中等伯と山樂とに於いて最も顯著なり是れ實に桃山時代墨畫の特題にして永徳及松等の金碧燦爛たる一種の彩調と共に英雄豪華の氣象戰國武伐の世潮と相闘聯せる所のものに非ざることなからむや

PINE WOODS.

(A pair of screens, monochrome; each, 3 feet 1½ inches by 11 feet 4½ inches)

BY TÔHAKU HASEGAWA.

OWNED BY VISCOUNT TAKACHIKI FUKUOKA, TOKYO.

(COLLOTYPES.)

Tôhaku Hasegawa died in the 15th year of Keichô (1610) at the age of seventy-two. We have given some biographical notes about him in the sixth volume. Einô Kanô once wrote a critique about his work, as follows: "Tôhaku was a genius, and dealt with every size of canvas, even the very largest. In his old age, his brush was not enfeebled. Although there is a little defect in his pictures, yet there is always boldness. In his time, he was without a rival." The curious feature of his freedom and tendency to coarseness, his weakness, is delicately hinted at in this criticism. The legend written on this picture is one of Tôhaku's calligraphic masterpieces that have come down to us, and, as usual, there may be some careless point about it. The free touches of the brush and the bold use of India-ink well show the artist's master hand. The light and shade are dispersed very effectively in various ways and ably depict the woods wrapped in fog; while the whole taste is such as to produce a result which could not have been achieved by the mediocre artist.

Tôhaku praised Motonobu's and Eitoku's bold use of the brush, and had trained himself in the methods of Mokkei (of Sung, China); then adding an originality of his own, he evolved a new style which was as round and complete as the rim of bowl. This same bold use of the brush, although we often see it in pictures by Eitoku and Sanraku, is especially conspicuous in the works of Tôhaku and Sanraku. It was a specialty of the Momoyama era, as was the particularly rich and effective colouring of Eitoku and Yûshô as well. It is really something unique and bears a mystic relation to the spirits endowed with heroic brilliancy and to the valorous *bushi* of war-time.

1. The first step in the process of identifying a problem is to determine the nature of the problem. This involves a thorough understanding of the situation and the factors that may be contributing to the problem. Once the problem has been identified, the next step is to develop a plan of action. This plan should outline the steps that will be taken to address the problem and the resources that will be required. The final step is to implement the plan and monitor the progress. This involves a continuous process of evaluation and adjustment to ensure that the problem is being effectively addressed.











松鷹圖屏風(紙本墨畫)

狩野山樂筆

(竪五尺五分横一丈二尺八分)

京都 興宗本溪木山本願寺藏

狩野山樂の遺作は先に第二冊に牽牛花圖を出だして其の金碧設色の美を示し更に第三冊に其の墨畫の標本として猛鷲松鷹圖を出だせり今又後者と屏風の一雙を成せる松鷹圖を掲げて以て聯作の兩圖を完からしむ山樂狩野永徳の弟子を以て善く其の彩畫に於ける絢爛の設色と墨畫に於ける勁健の筆情とを傳へて兩つながら桃山時代の特色を發揮したる技風や前者は之を先の牽牛花圖に觀るべく後者は此の一雙の松鷹圖に觀るべし

PINE-TREE AND HAWKS.

(One of a pair of screens; 5 feet 5 inches by 12 feet 10 inches.)

BY SANRAKU KANÔ.

OWNED BY THE TEMPLE, NISHI HONGWANJI, KYÔTO.

(COLLOTYPE.)

Of the masterpieces left us by Sanraku Kanô, we have given the picture of Morning glories in the second volume, to show his brilliant colouring, and in the third volume we gave a specimen of his India-ink work, by reproducing a picture of a fierce eagle and cruel hawks. Here, again, we give one of the pictures on a pair of screens, the complement of the last mentioned picture, to round out his works.

Sanraku, as a pupil of Eitoku Kanô, represented the use of a full palette and bold treatment in India-ink, and fully displayed the specialties of both those traits during the Momoyama era (last part of the 16th century). These characteristics we see: the first in the picture of morning-glories, which we have already given; the second in this pair of screens representing an eagle and hawks.









山王及加茂祭圖屏風紙本泥引着色

岩佐勝以筆

屏風一雙中の二部分

(各型五尺一寸横一丈二尺三寸)

近江國 淺見 又藏君藏

岩佐勝以の眞蹟は第五冊に喜多院三十六歌仙圖の一を出だし又勝以の筆と傳へ稱するものは第三冊に豊國祭圖を出だせり然れども後者は未だ必ずしも傳説を確信すべからず茲に掲ぐる所の山王及び加茂祭典國屏風一雙は之を三十六歌仙圖及び爾餘勝以の款印ある諸作に對照して以て勝以の筆と言ふ傳説の毫も疑ひなきことを認むべき逸品なり人物の姿態は言ふに及ばず其の面貌の長顔の特徴全く相同じく配景樹木等は勇勝宮圖の款印ある勝以の諸作と毫末の差異あるを觀ず人物の描線少しく勁銳なりと雖もこはかゝる多數の人物を匆々に書き去るに當たりて其の謹巧の諸作と稍曲調を異にするは勢ひ往々免れ難き所にして其の大體の典型を同じうするに依りて以て鑒識上の信を置くに足れり人物の活動雜蹈の光景寫し得て妙なるもの決して凡手の企及する所に非ざるなり今載する所の二圖一は叡山日吉神社山王の祭典一は京都加茂神社の祭典を寫せるものの各一部分なり

SANNÔ AND KAMO FESTIVALS.

(Two parts of a pair of screens, coloured; each screen, 5 feet 14 inches by 12 feet 3 inches.)

BY MATABEI IWASA.

OWNED BY MR. MATAZÔ ASAMI, ÔMI PROVINCE.

(COLLOTYPES.)

From the pictures left us by Matabei Iwasa, we have already selected several for reproductions; namely in the fifth volume, "Two of the Thirty-six Poets," owned by the Shintô temple, Tôshôgû; and in the third volume, "The Festival of Talkô," which is said to have been painted by him. We give here reproductions of pictures on a pair of screens: they represent the Sannô and the Kamo Festivals. Comparing them with the other works just mentioned, and also with some others which bear the signature of Matabei, these are indeed, masterpieces, concerning which we cannot harbour any doubt as to the correctness of the traditions. The style of figures is unmistakable and, besides, the features display his peculiar characteristic of long jaws: furthermore, the surrounding scenery and the trees are not in any way different from other works by him which have the signature: 邊勝宮藏. Although the strokes of the figures may seem to be too free, yet this is because he dealt with so many figures together and painted rather hastily: this is unavoidable point in which these pictures differ from some others on which he spent much time and to which he gave careful attention. But, on the whole, the designs and shapes are quite the same, so that we can believe that they have been proved to be the works of this artist. The lifelike action of the figures and of the crowds on the screens, is masterful, and of the character which could, by no means, have been accomplished by a common hand. One of the screens shows us the festival of Hiye Shrine, at the foot of Mount Hiyei on Lake Biwa: the other is a part of the festival of Kamo Shrine, Kyôto.

山江文鳳堂編輯 謝永瑞長卷

山江文鳳堂編輯

謝永瑞長卷

謝永瑞長卷

謝永瑞長卷

此書一經發售以來。蒙諸君愛護。不勝感荷。茲因本館。...

SHANZO AND KAWO HISTORIES

THE HISTORY OF THE SHANZO AND KAWO PEOPLES  
BY THE REV. J. H. B. ...  
LONDON: ...

the first volume of the Shanzo and Kawo Histories, which is now in the hands of the printer. The second volume, which is now in the hands of the printer, contains the history of the Kawo people, and is also in the hands of the printer. The third volume, which is now in the hands of the printer, contains the history of the Shanzo people, and is also in the hands of the printer. The fourth volume, which is now in the hands of the printer, contains the history of the Kawo people, and is also in the hands of the printer. The fifth volume, which is now in the hands of the printer, contains the history of the Shanzo people, and is also in the hands of the printer. The sixth volume, which is now in the hands of the printer, contains the history of the Kawo people, and is also in the hands of the printer. The seventh volume, which is now in the hands of the printer, contains the history of the Shanzo people, and is also in the hands of the printer. The eighth volume, which is now in the hands of the printer, contains the history of the Kawo people, and is also in the hands of the printer. The ninth volume, which is now in the hands of the printer, contains the history of the Shanzo people, and is also in the hands of the printer. The tenth volume, which is now in the hands of the printer, contains the history of the Kawo people, and is also in the hands of the printer.













猿猴蘆雁圖雙幅紙本墨畫

岩佐勝重筆

(各竪四尺二寸七分横一尺七寸二分)

東京野崎廣太君藏

岩佐勝重通稱は源兵衛又兵衛勝以の嫡子なり、又兵衛の専ら時世の風俗を畫きて浮世繪派の鼻祖と仰がるゝことは先に述べたる所の如し、又兵衛は江戸に歿せしが勝重は越前の福井に在りて父の業を繼ぎ能く家聲を墜とさず福井侯松平公通に仕へて月俸を賜はる寛文年中候の命を奉じて福井城鶴之間の壁障及び杉戸に畫けり延寶元年二月二十日歿す享齡詳かならず其の遺作狩野風の水墨畫及び勝以風の浮世繪あり共に父に及ばずと雖も遠風亦觀るべきものあり遂に其の猿猴蘆雁圖雙幅を掲ぐ破筆の草畫以て其の墨畫に於ける技風の一斑を弄ぶに足れり

MONKEYS AND WILD GESE.

(Pair of *akemono*, monochrome, each, 4 feet 9½ inches by 1 foot 8½ inches.)

BY KATSUSHIGÉ IWASA.

OWNED BY MR. HIROTA NOZAKI, TOKYO.

(COLLOTYPE.)

Katsushigé Iwasa was commonly called Genbei: he was Matabei's (Shōi) heir. We have already mentioned the latter's fame as being the founder of the Ukiyōé school in depicting the manners and customs of his time. Matabei died in Yedo, but Katsushigé succeeded him professionally while living at Fukui, in Echizen province, and did not allow the family name to degenerate. He was a vassal of Kimimichi Matsudaira, feudal lord of Fukui, and was given a salary by him. During the era of Kwambun (middle of the 17th century), by his lord's command, he painted the walls, sliding wall-panels, and cedar doors of the "Stork-room" in Fukui castle. He died on the 20th day of the 2nd month, 1st year of Empō (7th April, 1673). His age is not known precisely. His work shows the use of thin and of dense India-ink, characteristic of the Kanō school and of the Ukiyōé, after the manner of Matabei. Although in both he is inferior to his father, yet in his work we see that he preserved the legacy left him. We give here a pair of *akemono*; that is, a monkey and wild-geese: from these we see at a glance his skilful use of India ink and his bold brushwork.

[illegible]

東京裡遊記

OWNED BY MR HIROTA NOZAKI, TOKYO







繩衣文殊圖絹本淡彩（狩野探幽筆）

（竪三尺二寸横一尺一寸五分）

伯爵 松方正義君藏

本書既に探幽の作を載すること五六點其の傳記評説の如きも略之を盡くせり今又其の繩衣文殊の圖を掲げて人物畫に於ける一種の變化を示すこは探幽の法眼に叙せられたる寛永十三年三十五歳より法印に陞叙せられたる寛文二年六十一歳に至る間の作なること其の落款と印文とに依りて知らる文殊師利菩薩の事は先に屢説明を加へたる所の如しと雖も其の繩衣を着ぐることは絶えて經軌に所見なし憶ふに宋朝以來道釋人物畫家々々之を畫けるに從ひて圖せるものにして蓋し羅漢圖等の服飾別に經軌の據るべきなくして唯僧侶の風俗に基き大抵自在の想像を以て畫けると一般なる畫人の意匠に出で繩床より轉化し來れる新奇の圖相なるべし梵筈を變化したる經冊を手にせるを以て文殊の標幟と爲す頓巧の筆意既に探幽の後半生の技風爛熟せるを觀るべし

MANJUSRI IN A COSTUME MADE  
OF ROPE.

(Kakemono, slightly coloured; 3 feet 2 inches by 1 foot 2½ inches)

BY TANYŪ KANŌ.

OWNED BY COUNT MASAYOSHI MATSUKATA, TOKYO.

(COLLOTYPE.)

We have already given some five or six pictures painted by Tanyū, and have written his biography, as well as practically exhausted criticism upon his works. To show a variation of his treatment of figures, we reproduce here a picture of Manjusri in a garment made of rope. This canvas was probably painted between the 13th year of Kwan'ei (1636), when the artist was thirty-five and became a Hōgen, and the 2nd year of Kwanbun (1662), when he was sixty-one and was promoted to be a Hōin: this may be inferred from the signature and the legend written on the picture. While the general explanation of Manjusri is the same as that which we have already given, yet we do not find in the sūtras any authority for this costume made of rope. Perhaps this conception was suggested by the manner of the Taoist artists, subsequently to the Sung dynasty. Pictures of Arhats were often painted without warrant for their costumes being found in the sūtras, and were done in imitation of the robes worn by priests: therefore these very often display singular freedom, according to the imagination of the artist. This picture is, in this way, a novel idea, and possibly the new style may be a transference of the rope pedestal, upon which Manjusri usually stands, to his body as a costume. The volume of the sūtra which the figure holds in his hands is a sign of Manjusri. We can see from this picture, the mysterious hand which the artist wielded in the latter half of his life.

in the latter half of his life





源氏物語關屋圖屏風 紙本金地着色

俵屋宗達筆

(竪三尺一寸四分横九尺)

東京 別府金七君藏

俵屋宗達西曆第十七世紀の事は本書第二冊に述べたり、蓋し宗達は光悦と略世を同うして、以て其の風化を襲れるならむ其の書は光悦の如き書の下體然たる習氣を脱して没骨の筆墨に濃麗の彩法を用ゐること大いに發達し立派に獨立したる個々の裝飾畫として見るべきものを作り自在に花草乃至靜物を畫きて圖様の警拔意匠の新奇人意の表に出でたり光悦の畫の狩書家の傍脩たるが如きに似ずして裝飾畫家としての技風漸く後の光琳の典型に近づきたりと謂ふべし、而して其の人物畫に至りては土佐風の長所を領略して別に筆致稍豐潤風情頗る飄逸なる一種の異調を出だし亦以て光琳の人物畫の前型を成せり其の古雅の趣中世以降の土佐派畫家能く之に及ぶ者あるを見ず、茲に出だす屏風畫は宗達遺作中の名品にして圖は即ち源氏物語關屋の巻の意を寫したるものとす源氏の君京都より近江國石山寺に御願果たしに詣てたまふ時常陸守任期滿ちて上京する途上之に逢阪の關に行き逢ひ車を停めて道を譲る所を寫せるなり

SEKIYA: SCENE FROM GENJI MONOGATARI.

(Screen, in colours on gold-paper ground; 3 feet 1½ inches by 8 feet 11½ inches.)

BY SÔTATSU TAWARAYA.

OWNED BY MR KINSHICHI BEPPU, TOKYO.

(COLLOTYPE.)

In the second volume of our series, we have given some notes about Sôtatsu Tawaraya, who lived in the seventeenth century. Being almost contemporaneous with Kôyetsu, it is probable he was influenced by the spirit of that master's art. His canvases, however, do not show that tendency to make the pictorial part subordinate to the Japanese verse, legend, or some other bit of calligraphy, which was so often written in the upper part of the canvas: a characteristic trait in many of Kôyetsu's compositions. The last mentioned artist's method of using India-ink is suggested, as well as his treatment of light and shade in monochrome. Sôtatsu produced, quite independently, various decorative pictures, and found abundant inspiration from flowers and herbage, fruits, and the like. His originality in composition and his fresh conception, lifted his productions above the general level. Consequently, we can truthfully say that this is not like the pictures by Kôyetsu, just a side work to set off the Japanese calligraphy, but it shows the methods of the decorative painter and gradually approaches the style of Kôrin, who came afterwards. In his treatment of the human figure, he assimilated the long, effective points of the Tosa school; but beyond all that, Sôtatsu's method is distinctly elegant, even if the taste is sometimes eccentric. These traits seem almost to have furnished, by anticipation, models for some of Kôrin's figures. In his later, gentler taste, Sôtatsu is without rival among the artists after the middle epoch of the Tosa school.

This screen picture is one of the Sôtatsu relics. The idea of it is taken from the Sekiya episode in the novel, *Genji Monogatari*, when Prince Gen-ji, on his way from Kyôto to worship at Ishiyama temple, Ômi, met the lord of Hitachi, returning from a special mission. The meeting took place at the Ôsaka barrier, just east Kyôto, and Lord Hidachi stopped his carriage to let Prince Genji pass.









牟禮高松圖(絹本着色) 英一蝶筆

(竪二尺九寸五分横一尺二寸三分)

男爵岩崎彌之助君藏

元暦二年二月十八日平家追討の大將源義經四國に渡り、二十日を以て大いに屋島に戦ひて、殆ど平家を滅ぼせり。其の十九日、義經勝浦より牟禮・高松等の諸郷を過ぎて軍を進む。英心効々、其の氣既に平氏を吞めり。後世之を畫くもの、義經の武裝して馬に跨り、靜かに海邊を行く所を圖し、呼びて高松の圖と云ふ。牟禮と高松は兩個の地名なれば、之を一畫題と爲すは、安ならざるに似たり。と雖も、其の意蓋し牟禮・高松邊を過ぐる義經を畫くに在るを以て、必ずしも非ざるべきに非ず。本圖は英一蝶の筆にして、即ち牟禮・高松圖なり。其の畫風と落款とに依りて、一蝶の元祿八年四十四歳にして罪を得、流刑に處せらるゝより前の作なることを知る。其の尙殆ど純乎たる狩野風の技巧は、殊に松樹の畫法等に著し、一蝶の傳は第七冊に述べたるを以て茲に略す。

MURÉ AND TAKAMATSU

(Kakemono, colour; 2 feet 11 inches by 1 foot 3 inches.)

BY ITCHÔ HANABUSA.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

{COLLOTYPE}

On the 18th day of the 2nd month of the 2nd year of Ganreki (1184), Yoshitsuné Minamoto, as general in command of the pursuing force sent by Yoritomo after the Taira army, went over to Shikoku and on the 20th there was a great battle at Yashima, in which the Taira family was utterly defeated. On the 19th, Yoshitsuné was proceeding from Katsuura, passing Muré and Takamatsu. He and his army were filled with courage, and already he felt that he was the victor. In later years, artists took as a subject for their canvases Yoshitsuné in his armour on horseback, passing quietly along the seacoast, and they called the picture "Muré and Takamatsu." Although, at the first glance, to take those two places as the title of the picture, is somewhat inappropriate, yet the idea is to represent Yoshitsuné passing by Muré and Takamatsu, therefore we cannot say that this is altogether wrong. This picture is painted by Ichô Hanabusa, and it is one of the pictures which we call "Muré and Takamatsu." From the method of painting and from the signature, we know that this is a production of the time before the artist's exile; which happened because he had committed some crime against the State, in the 8th year of Genroku (1695) in the forty-fourth year of his age. The technique of the Kanô school, which at that time the artist still followed, is in this case conspicuous, especially in the skilful way with which he treated pine-trees. As we have already spoken about Ichô Hanabusa in the seventh volume, we shall not repeat here.

[illegible]







東方朔圖(絹本淡彩) 吳春筆

(竪三尺四寸一分横一尺一寸一分)

東京 川崎金三郎君藏

吳春の遺作は先に本書第四冊に雪景圖及び雨景圖第五冊に深山遊鹿圖第十冊に雨中飛鷺圖を掲げ其の傳記及び批評を附記せり茲に又其の人物畫の一好標本として東方朔圖を登載す朔字は曼倩漢の武帝に仕へ滑稽を以て諷諫して屢功あり元封元年仙女西王母武帝の殿に降り蟠桃七枚を帝に進む朝罷間より之を窺ふ王母指して曰はく此の兒既に二たび吾が桃を偷む此の事載せて列仙傳に在り是に由りて後世劇を畫くに常に蟠桃を手にして雲に駕せしむ本圖亦然り吳春の人物畫は其の山水と同じく蘇村と應舉との折衷に出でたる四條派の風格にして田能村竹田の嘗て簡便巧顯と評せる所のもの圓轉活脫の描筆別に一種の妙味あり本圖の如きを其の最佳作の一と爲す

TUNG FANG-SO.

(*Kakemono*, in light colours; 3 feet 4½ inches by 1 foot 1½ inches.)

BY GOSHUN.

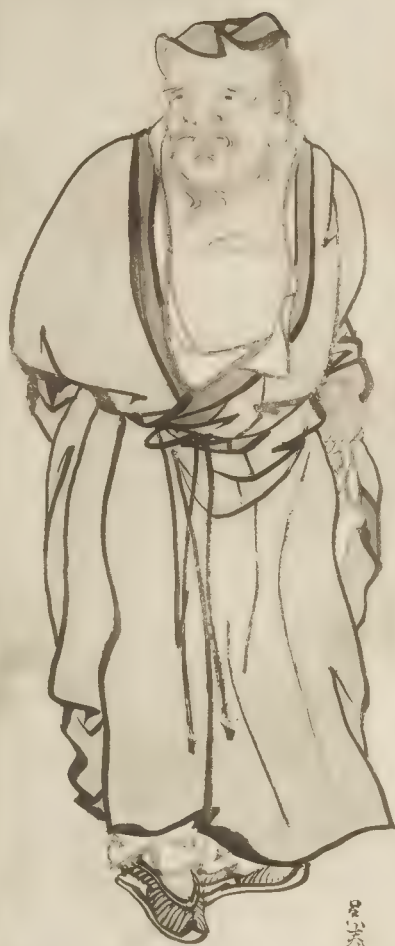
OWNED BY MR. KINZABURŌ KAWASAKI, TOKYO.

(COLLOTYPE.)

Some of the works left us by Goshun have been already reproduced in this series: namely, "Rain and Snow Scenes," Volume IV., "Roaming Deer on a Lonely Hill," Volume V., and "Flying Heron in the Rain," Volume X., and with them we gave his biography and criticised his style and methods. We now offer his picture of Tung Fang-so as a good example of his figure painting. Tung Fang-so was called also Man-Chien. He was a subject of Emperor Wu of the Han dynasty, China. He gave that sovereign some advice, rather as a joke, and was successful in influencing his master. In the first year of Yuang-feng, Saintess Hsi-wang came to the palace of Emperor Wu and offered him some peaches. Tung Fang-so was peeping through a window, and the saintess declared that he was the one who had already stolen her peaches three times. This story is given in *Kessenden* ("Stories about Saints"). Because of this tale, whenever an artist subsequently took Tung Fang-so as his subject, he is always represented as carrying a peach in his hand, and riding on a cloud. This picture follows the same custom.

In depicting figures, as well as when painting landscapes, Goshun approximated the methods of Busson and Ōkyo, assimilating both. This was the origin of the Shijō school, and evolved something which Chikuden Tanomura criticised as being simple and skilful. Truly, the manner of painting, smooth and lively, possessed a kind of mystery, and this picture is one of the best among the representative works.









孔雀圖(絹本着色) 岸駒筆

(竪五尺二寸二分横四尺六寸五分)

京都 市田理八君藏

岸駒天保九年即ち西暦一八三八年九十歳にて歿すの傳は既に第三冊に述べたるが其の書風は元と清人沈南蘋に出で參ふるに應舉の巧と元明古韻の勁とを以てしたるものにして、擲筆壯技の中所謂匠氣霸氣の厭ふべきものありと雖も縦横卓落敢て前人の畦徑を步趨せざる概あるに至りては應舉の精粕を嘗めたる同時代の平安畫家と一般ならずして優に一派の祖たるに足る力量ありし者なり本圖の如きは實に其の傑作にして以て岸駒の眞價を評量するに堪へたるものとす布置曲折既に凡機に非ず象形傳影圓山派の輕巧と其の調を異にせる森嚴莊重の趣與へて之を言へば山水に於ける文晁の概に比する、豈必ずしも不倫ならむや

PEACOCKS.

(*Kikemono* in colours, 5 feet 2½ inches by 4 feet 7½ inches)

BY GANKU.

OWNED BY MR. RIHACHI ICHIDA, KYÔTO.

(COLLOTYPE.)

Ganku died in the ninth year of Tempô (1838), at the age of ninety. His biography has been already given in the third volume of this series. His method was founded upon the Yuan school and that of Chin Nanpin (a man of Ching), but he also assimilated the skill of Ôkyo and the boldness of the older Yuan and the Ming schools of China. With all his bold and brave touches, there may be noted a little weak point in his technique; yet his pictures—not adhering to the rigid lines of the old masters—evince his own speciality, which is not the same as that of his contemporaries who followed Ôkyo slavishly. Consequently, Ganku possessed sufficient ability to have been the founder of a school of his own.

This picture is really a masterpiece among his works, and is sufficient to make known to us the artist's true value. The arrangement of detail and the varying design are above the average; while the grave, lofty taste is different from the light skill of the Maruyama school in style, form, and colouring. If we have aught to say, it is not at all wrong to compare him with Bunchô in his landscapes.

[illegible]

(翌正月二十一日附四只六廿五廿)

五雀圖 本青堂 吳興筆

PEACOCKS.

(Length: 4 feet 7 inches; 4 feet 7 inches)

OWNED BY MR. RIHACHI ICHIDA, KYOTO.

(39YTOLIOJ)

(Cassidy died in the ninth year of Temmu (1828) at the age of ninety). His biography  
 has been already given in the third volume of this series. His method was founded upon  
 the Yüan school and that of Chuang (a man of Chuang) but he also assimilated  
 the skill of Ötöy and the boldness of the other Yüan and the Ming schools of China.  
 With his art and brave conduct, there may be noted a little new point in  
 his painting. He was not afraid of the right lines of the old masters—especially  
 his own specialty, which is not the same as that of his contemporaries who followed  
 (Cassidy). Consequently, (Cassidy possessed sufficient ability) to have been the  
 founder of a school of his own

[illegible]







雪景山水圖絹本淡彩 立原杏所筆

(竪三尺三寸二分横九寸八分)

東京 川崎金三郎君藏

立原杏所筆は任字は遠御通稱其太郎東軒玉孫  
含香案小史等の別號あり水戸徳川家の儒臣に  
して祿二百五十石を食む天性書を嗜み初め僧  
月隱に學びしが後谷文晁及び圓山應舉の風を  
慕ひ又明清の古蹟に參して別にみづから一格  
を出だせり故を以て其の書繩呼たる南畫に非  
ずして勁硬の筆意明の漸派に類し寫生風の用  
墨彩法其の精巧圓山派の長所を交へたり然れ  
ども其の人既に文人なるを以て所謂文人畫派  
の中に攝せらるゝを常とす杏所又書及び篆刻  
に巧みなり天保十一年五月二十日江戸小石川  
の藩邸に歿す歳五十八駒込海蔵寺に葬らる。並  
に掲ぐる所の圖以て其の技風の概を観るべし  
筆墨の情趣は前述の如くにして斬新の圖様は  
益し毫景に基ける明畫の藍本ありて之に倣ひ  
しものと信はる

SNOW SCENE.

(*Andemono*, slightly coloured, 3 feet 3½ inches by 11½ inches.)

BY KYŌSHO TATIHARA.

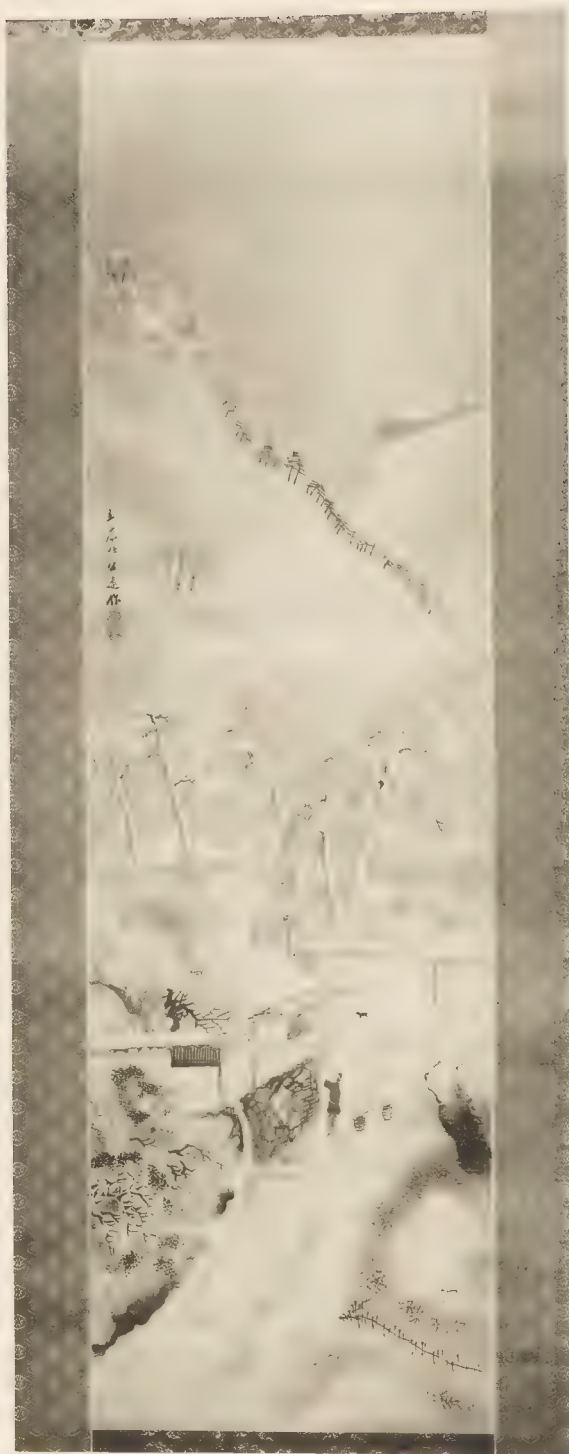
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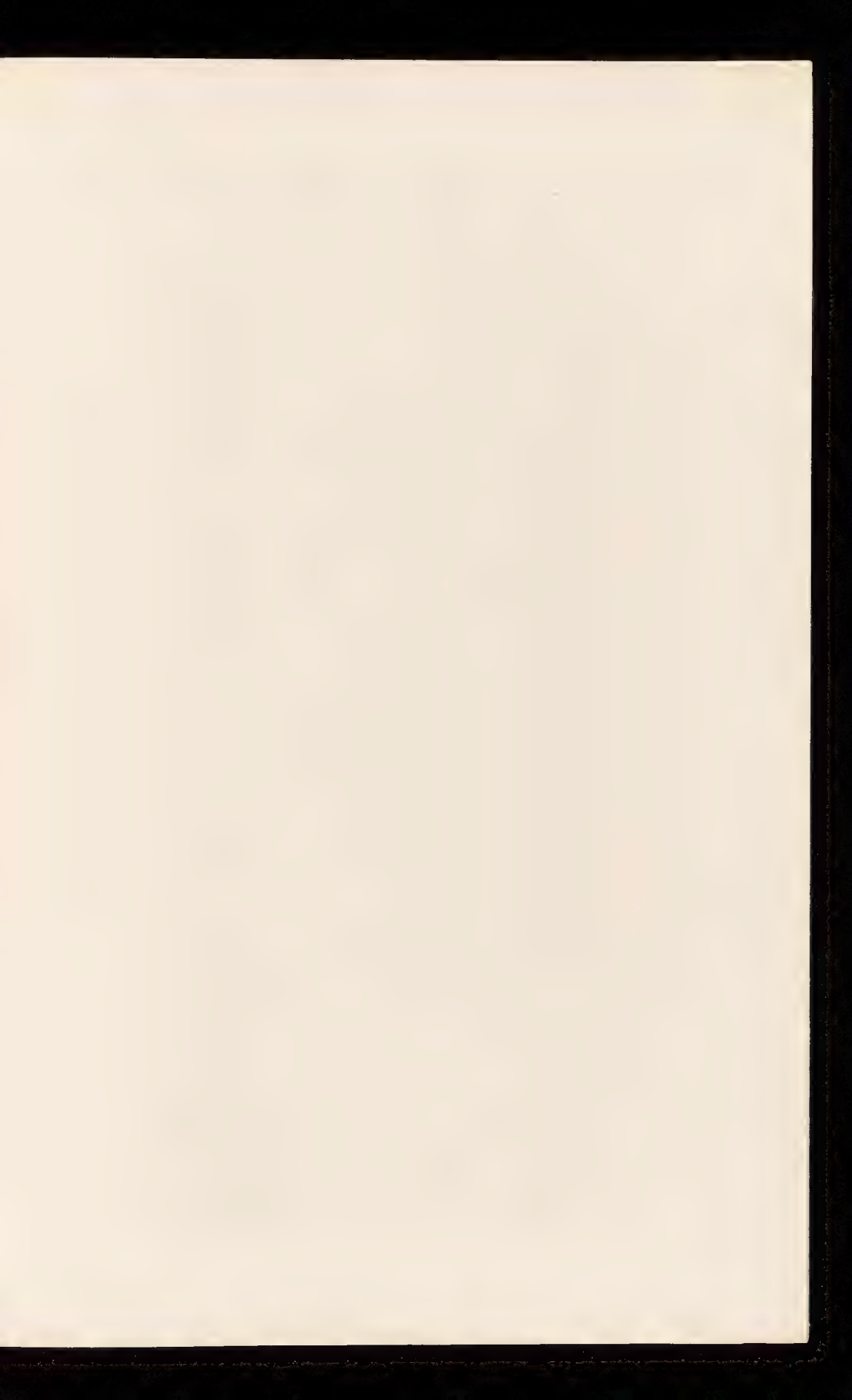
(COLLOTYPE.)

Kyōsho Tachihara's pseudonym was Nin; his surname Enkyō, and he was commonly called Jintarō. He used also certain other names; Tōken, Gyokusōsha, Kōan-shoshi, etc. He was a teacher of Confucianism to the Mito branch of the Tokugawa family, from whom he received an annual allowance of 250 *koku* of rice. By nature he loved pictures, and first studied art under the priest, Gessen, afterwards devoting himself to investigating the methods of Bunchō Tani and Ōkyo Maruyama, as well as studying the methods of some old relics of the schools of the Ming and the Ching dynasties, eventually developing a new method of his own. Consequently, his technique is not that of the genuine Southern school, but belongs rather to the Che school of Ming in its characteristics of braveness and boldness. To these he added skill in colouring and in the use of India ink, the strong points of the Maruyama school.

Kyōsho's specialty, however, was handwriting, and he is generally classed with the so-called calligraphists. He was an adept at writing and in wood carving. He died on the 20th day of the 5th month, 11th year of Tempō (1840), at the age of fifty-eight, in a mansion in Koishikawa, Yedo, and he was buried in the grounds of Kaizōji, a temple in Komagomé. We can form an opinion of his skill in painting by studying this picture, wherein the pleasing effect comes from the use of India-ink, as we have already mentioned. This new style of composition shows us that he took his subject from the model of a picture in the schools of the Ming era.

[illegible]





松鶴圖(絹本淡彩)

森徹山筆

(竪三尺六寸八分横一尺七寸)

東京 川崎金三郎君藏

應舉門下の一名手森徹山は本書第九冊及び第十一冊に於いて之を紹介せり今又其の佳作の一なる松鶴圖を得て之を掲ぐ之を前出の二品に較ぶるに巧密の筆致雄大の圖様頗る趣を異にせるものあり以て其變化の自在なるを観るべきなり

PINE-TREE AND A CRANE.

(*Kakemono*, slightly coloured; 3 feet 7½ inches by 1 foot 8½ inches.)

BY TESSAN MORI.

OWNED BY MR. KINZABURŌ KAWASAKI,  
TOKYO.

(COLLOTYPE.)

Tessan Mori was a veteran hand who had studied under Ōkyo. We have introduced him in the ninth and eleventh volumes of this series. We have now secured another of his masterpieces; a picture of a Pine-tree and a crane, which we reproduce here. If we compare this with the former two, we notice that there is a slight difference in the minute treatment and in the grave composition: from this we conclude that he displayed a variety of details in his one method.









四季百花圖(絹本着色)

山本梅逸筆

(全五尺五寸四分横二尺九寸)

京都 市田理八君藏

山本梅逸の事は前冊既に之を述べたり、  
本圖は天保七年梅逸五十七歳の筆にして  
京都の富家市田氏の爲に書く所特に  
前景に石を用ゐて煩を省くことを爲さ  
ずして功力を費やしたる有数の大作な  
り百花錯綜其の幹枝をたどり見るに煩  
はしき密釋に加ふるに種々の昆蟲を以  
てしたるもの例の穢濁なく柳炭なくし  
て成れるを憶へば誰か其の技術の精熟  
縦横と胸中成竹の明確なるかに驚かざ  
らむや、一幅以て優に梅逸の健康を見  
るに足れり

FLOWERS OF THE FOUR SEASONS.

(A *shokunin* in colours, 5 feet 6 inches by 3 feet 10½ inch.)

BY BAIITSU YAMAMOTO.

OWNED BY MR. RIHACHI ICHIDA, KYÔTO.

(COLLOTYPE.)

We have already mentioned Baiitsu Yamamoto in the last volume. This picture was painted by him in the 7th year of Tempô (1836), when he was fifty-seven years old, for the family of Mr. Ichida, a rich merchant in Kyôto.

This is one of the rarest of masterpieces, in doing which the artist took the most elaborate pains, not following the usual way of painting a number of stones in the foreground, and omitting many details. Many beautiful flowers are blooming: if we look from the blossoms downward to the stalks, there seems to be great confusion; but in fact there is most minute order; and in addition to this seeming confusion, various caterpillars and flying insects are depicted, and moreover, as we know, this picture was done without any preliminary charcoal sketching of outlines. No one can help admiring his veteran skill, which indicates the complete mental picture that was in mind, before he put brush to canvas. This single picture is quite enough to show his eminent ability.



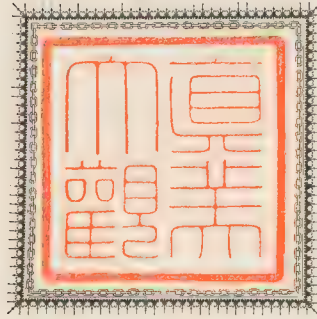






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